



*Joanie Chung Yee Lee*

student id - 83822935

MUSI 693 M. Mus Composition  
Supervisor - Elaine Dobson

Composition submitted in fulfilment of the requirements of the degree of Masters of Music.  
University of Canterbury - Christchurch - New Zealand - 26 April 2010.

### *Disc One:*

*Reflection in the Night* - Pianoforte: Joanie Chung Yee Lee

1. Performed at - John Rimmer's 70th Birthday Celebratory Concert at University of Canterbury School of Music, Recital Room - 03 March 2009
2. Performed at - Young Composers "White Lines, Black Dots" Great Hall Series Concert VI at Great Hall, The Arts Centre of Christchurch - 14 September 2009

*After Arp* - Conductor: Mark La Roche, Narrator - Kim Rockell, Soprano singer: Polly Ott  
Clarinet: Gretchen Dunsmore, Horn - David Mueller-Cajar, Bassoon - Michael Skinner, Harp  
Angela Jo-Ying Huang, Percussion, Kantilan 1 - Sudharsan Sivaramakrishnadas  
Harpsichord & Kantilan 2 - Joanie Chung Yee Lee. Recorded at - University of Canterbury  
School of Music, Recital Room - 29 March 2010.

- |                             |                                       |
|-----------------------------|---------------------------------------|
| 3. Mushrooms                | 9. Dinosaurs                          |
| 4. The Great Slug           | 10. Andre Breton's Inflatable Octopus |
| 5. The Lozenge Box          | 11. Circadian Rhythms                 |
| 6. The Empress of Emptiness | 12. Our Ancestors                     |
| 7. My Uncle                 | 13. Captain Cook's Hat                |
| 8. Elephants                |                                       |

14. *Golden Mirrors* - Kantilan 1 - Michelle Trent, Kantilan 2 - Ellen Phillips-Collis, Kantilan 3 Benjamin James Reimer, Kantilan 4 - Elaine Dobson, Penyacah 1 - Sudharsan Sivaramakrishnadas, Penyacah 2 - Brooke Singer, Gong, Kempur & Kentong - Stuart McKay  
Piano - Joanie Chung Yee Lee. Recorded at - University of Canterbury, School of Music  
Recital Room - 22 April 2010.

### *Disk Two:*

1. *The Woodsman and His Family* - Film written by Edward Turnbull  
Violin - Cheuky Chan, Cello 1 - Joy Chou, Cello 2 - Naomi Harmer, Woodblock & Bass Drum  
Joanie Chung Yee Lee. Recorded at - University of Canterbury, School of Music, Recital Room  
16 October 2009.



*Joanie Chung Yee Lee*

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## Acknowledgements

Firstly, I would like to thank my supervisor Elaine Dobson, for her continuous support throughout my Masters program. Elaine was always there to listen and give advice. She taught me to “listen to the music within”.

I would like express my gratitude to Edwin Paul for designing the covers for my portfolio and cd cover. The design work he has done really reflects my music. He used the idea of a book cover style because he said my music reminds him of reading a book. On the cover he used a reflecting image of a kokako bird linking it to the kokako melody in *Reflection in the Night*.

Also I would like to thank to all my performers Cheuky Chan, Joy Chou, Naomi Harmer, Mark La Roche, Kim Rockell, Polly Ott, Gretchen Dunsmore, David Mueller-Cajar, Michael Skinner, Angela Jo-Ying Huang, Elaine Dobson, Sudharsan Sivaramakrishnadas, Michelle Trent, Ellen Phillips-Collis, Benjamin James Reimer, Brooke Singer, and Stuart Mckay for their willingness to give up their time to attend each rehearsal and their commitment to producing such a high quality performance of my music.

Besides my performers, I would like to extend a big thank you to Stephen Compton, technician at the School of Music for his technical help in recording the music.

*For John Rimmer's 70<sup>th</sup> Birthday*

# Reflection in the Night

For Pianoforte

Joanie Chung Yee Lee  
2009

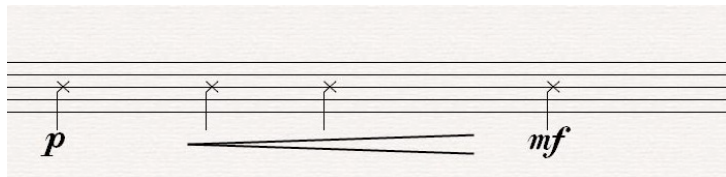


## Reflection in the Night

This piece is written for the New Zealand composer, John Rimmer, for his 70<sup>th</sup> Birthday. He is well-known internationally for his set of piano pieces, *For the Kokako* (a New Zealand bird). John Rimmer's work has been played in distant countries, such as Morocco, Paraguay, Norway and Singapore. The music develops various melodic ideas of the Kokako call, the flight patterns and also man's encroachment on the habitat of the bird.

*Reflection in the Night* is a homage to John's life *as a composer and his work, For the Kokako*. The images of the Kokako with its beautiful clear, bell-like call are represented by the short melodic motif and, in particular, the falling interval of a fourth. The stillness and echoes of the night are reflected through resonance, especially at the beginning and the end of the piece. This, in turn, is a reference to, and reflection of, John's own work.

## Symbol



Indian ankle bells, left foot hitting against the ankle of the right foot.

For John Rimmer's 70th Birthday

# Reflection in the Night

Joanie Chung Yee Lee (2009)

Unmetered (Ad. Lib. ♩ = 70 c.a.)

Piano

*f p mf pp f p f p f p f*

Silently depress LH forearm  
white note clusters

*Ped.* \_\_\_\_\_

9 *l.v.*

Left foot with ankle bells,  
hitting against the ankle of the right foot.

*>p pp f*

*mp p mf*

Let it ring until  
all the sound has  
died away.

8<sup>va</sup>

*f*

*mf*

*f* *l.v.*

*mf* *l.v.*

*mp* *l.v.*

(8)

*mf*

*mf* *l.v.*

*mf* *l.v.*

*mf* *l.v.*

*rit.*

8<sup>vb</sup>



(8)

*ff*

*l.v.*

*8<sup>va</sup>*

*l.v.*

Silently depress RH forearm  
white note clusters

Let it ring until  
all the sound  
has died away.

*pp*

*ff mp*

*p f*

*p f*

*f p f*

*f*

*f*

First system of a musical score. The score is written for three staves: Treble, Bass, and a lower Bass staff. The Treble staff begins with a treble clef and contains a series of eighth notes ascending, followed by a piano (*p*) dynamic marking and a long, sustained note with a *l.v.* (long vibration) marking. The Bass staff begins with a bass clef and contains a mezzo-piano (*mp*) dynamic marking, followed by a piano (*p*) dynamic marking and a series of eighth notes ascending. The lower Bass staff contains a mezzo-forte (*mf*) dynamic marking, followed by a forte (*f*) dynamic marking and a series of eighth notes ascending. The score includes various musical notations such as slurs, ties, and dynamic markings.

Second system of a musical score. The score is written for three staves: Treble, Bass, and a lower Bass staff. The Treble staff begins with a treble clef and contains a series of eighth notes ascending, followed by a piano (*p*) dynamic marking and a long, sustained note with a *l.v.* (long vibration) marking. The Bass staff begins with a bass clef and contains a mezzo-forte (*mf*) dynamic marking, followed by a forte (*f*) dynamic marking and a series of eighth notes ascending. The lower Bass staff contains a mezzo-piano (*mp*) dynamic marking, followed by a mezzo-piano (*mp*) dynamic marking and a series of eighth notes ascending. The score includes various musical notations such as slurs, ties, and dynamic markings.

The musical score for "The Rose Tree" is presented in three staves: Treble, Alto, and Bass. The Treble staff begins with a whole note G4, marked *mf* and *l.v.*. The Alto staff features a series of eighth notes (F4, G4, A4, B4, A4, G4, F4) marked *mp*, followed by a similar pattern marked *pp*. The Bass staff starts with a whole note G3, marked *mf* and *l.v.*. The score includes dynamic markings (*mf*, *mp*, *pp*, *f*) and performance instructions (*l.v.*, *8va*, *8vb*). The piece concludes with a final chord in the Treble staff.

The musical score for 'The Rose Tree' is presented in a grand staff format, featuring a treble and bass clef. The key signature is one sharp (F#), and the time signature is 3/4. The score is divided into two systems. The first system begins with a treble clef and a bass clef. The treble staff contains a melody starting on a whole note G4, followed by a half note A4, and a quarter note B4. The bass staff contains a melody starting on a whole note G3, followed by a half note A3, and a quarter note B3. The first system ends with a double bar line. The second system begins with a treble clef and a bass clef. The treble staff contains a melody starting on a whole note G4, followed by a half note A4, and a quarter note B4. The bass staff contains a melody starting on a whole note G3, followed by a half note A3, and a quarter note B3. The second system ends with a double bar line. The score includes dynamic markings: *f* (forte) and *p* (piano). The tempo is marked *And.* (Andante). The score is for a single voice and piano accompaniment.

First system of musical notation. The upper staff (treble clef) contains a melodic line with dynamic markings *mp*, *pp*, and *f*. Above the first two measures, the instruction *l.v.* (left voice) is written. The lower staff (bass clef) contains a bass line with dynamic markings *p* and *mf*. The system concludes with a piano part marked *p* and a vocal part marked *l.v.* in the treble clef.

Second system of musical notation. The upper staff (treble clef) features a melodic line with dynamic markings *mp*, *f*, and *p*. An *8va* (octave up) instruction is present above the *f* dynamic. The lower staff (bass clef) contains a bass line with dynamic markings *mf*, *p*, and *mp*. The system concludes with a piano part marked *p* and a vocal part marked *l.v.* in the treble clef.

4

*p* *f* *p* *p* *f*

*p*

*mp* *mp*

3

*ff* *ff* *ff* *pp* *ff* *f*

Shake the left foot  
with the ankle bells

*f*

2

8va

*pp*

*f*

*mp*

*f*

*p*

*mf*

This system contains measures 2, 3, and 4. Measure 2 features a piano (*pp*) chord in the treble and a mezzo-forte (*mf*) note in the bass. Measure 3 has a forte (*f*) chord in the treble and a piano (*p*) note in the bass. Measure 4 contains a mezzo-piano (*mp*) chord in the treble, a forte (*f*) note in the bass, and three eighth notes in the bass. A dashed line labeled '8va' spans the first two measures.

8va

*p*

*pp*

*f*

*mf*

Cut off the resonance with the short sharp ankle bells sound.

Silently depress both forearm black note clusters

This system contains measures 5, 6, and 7. Measure 5 has a piano (*p*) chord in the treble and a forte (*f*) chord in the bass. Measure 6 features a piano-piano (*pp*) chord in the treble and a whole note in the bass. Measure 7 contains a mezzo-forte (*mf*) note in the treble and a whole note in the bass, with a sharp symbol indicating a short sharp sound. A dashed line labeled '8va' is above measure 6. Annotations include 'Cut off the resonance with the short sharp ankle bells sound.' and 'Silently depress both forearm black note clusters'.

Fung Ling

“Wind Reflection”  
*for orchestra*

風  
鈴

Joanie Chung Yee Lee  
2009



## **FULL INSTRUMENTATION:**

### **Woodwind:**

2 Flutes  
2 Oboes  
2 Clarinets in B flat  
2 Bassoons

### **Brass:**

2 Horns in F  
2 Trumpets in C  
2 Trombones  
Tuba

### **Percussion: (3 Players)**

Bass Drum  
Glockenspiel  
Gong  
1 Maraca  
Triangle  
Temple Block  
Tubular Bells  
Tambourine  
Xylophone

### **Harp**

### **Strings:**

Violin 1  
Violin 2  
Viola  
Cello  
Double Bass

**Duration ca. 4 minutes and 33 seconds**

**SYMBOL:**



Play on 2 strings, behind the bridge, very rapid, not rhythmicized tremolo, without accent.

**Fung Ling**  
**“Wind Reflection” for orchestra**  
風  
鈴

*Fung ling* 風鈴 is Cantonese for ‘wind chimes’ and the word *ling* is onomatopoeic and reflects the sound of a bell. Therefore, I translated *fung ling* as ‘wind reflection’. *Wind Reflection* explores the movements, textures and dynamics of the sounds of the wind. Although the wind itself cannot be seen, we can feel, hear and see what it is doing by its affect on other things.

Influenced by the artists Chuck Close and Robert Silvers, the structure of this work is like a photographic mosaic, where a picture has been divided into little rectangular sections. The overall picture is made up of many hundreds or thousands of smaller photographs, colour or images. The music uses little motifs to form one big work. Fluctuating scales create a pulseless, sometimes flowing texture of the wind blowing the leaves, trees and objects in its path. The glockenspiel and the harp are used to reflect the sound of wind chimes.

Fung Ling  
"Wind Reflection"  
for orchestra



Joanie Chung Yee Lee  
(2009)

Score in C

Steady  $\text{♩} = 86$

Flute 1.2

Oboe 1.2

Clarinet in B $\flat$  1.2

Bassoon 1.2

Horn in F 1.2

Trumpet in C 1.2

Trombone 1.2

Tuba

Percussion

Percussion

Tubular Bells

Glockenspiel

Xylophone

Harp

Triangle

Temple block

*pp* *mf* *p* *mf*

*mp* *mf*

*mp* *mf* *p* *mf* *p* *mf* *mp* *mf* *mp*

*mp* *mf* *f* *mp* *f* *mf* *f* *mf*

Steady  $\text{♩} = 86$

Violin I

Violin II

Viola

Violoncello

Double Bass

*ppp* *ppp* *ppp* *ppp*

15

Fl. 1.2

Ob. 1.2

Cl. 1.2

Bsn. 1.2

Hr. 1.2

C Tpt. 1.2

Tbn. 1.2

Tba.

Perc.

Perc.

Tub. B.

Glock.

Xyl.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

*solo*

*mp*

*mf*

*f*

*mp*

*p < f*

*L.v.*

*dampen*

*p*

*mp*

*ff*

*mp*

*ff*

25

Fl. 1.2 *mp* *mf* *mp* *mf*

Ob. 1.2 solo *mp*

Cl. 1.2 *mp* *mp*

Bsn. 1.2 a.2 *p*

Hr. 1.2

C Tpt. 1.2

Tbn. 1.2

Tba.

Perc. *pp* *mf* *p* Triangle *ff* *lv*

Perc. *f* *mp* Bass Drum *mp* *lv* *mf* *lv*

Tub. B.

Glock. *mf* *ff* *mp* *mf* *mp*

Xyl. *mp*

Hp. *mf* *f* *mf* *fff* *lv* *fff* *lv*

Vln. I

Vln. II

Vla.

Vc.

Db.

A

34

Fl. 1.2 *mp* *mf* solo *pp*

Ob. 1.2 solo *pp*

Cl. 1.2 *mf* *mp* solo *pp*

Bsn. 1.2 solo *mp*

Hr. 1.2 solo *pp* *p* *mp*

C Tpt. 1.2 solo *pp* *mp*

Tbn. 1.2 solo *pp* *mp*

Tba. *pp* *p* *mp*

Perc. *pp* *p* *mf* *lv*

Perc. *mf* *mp* *mf*

Tub. B.

Glock. *mf* *mp* *f* *mf* *mf* *mf*

Xyl. *mf*

Hp. *f* *ff* *mp* *mf* *mp* *f* *f* *mf*

A

Vln. I pizz. *mp* *p*

Vln. II *mp*

Vla. *mp* *pp*

Vc. pizz. *mp*

Db.



42

Fl. 1.2 *mp* *mp* *f* a.2

Ob. 1.2 *mp* *mp* *f* a.2

Cl. 1.2 *mp* *p* *f* a.2

Bsn. 1.2 *mf* *f* a.2

Hn. 1.2 *mp* *p* a.2

C Tpt. 1.2 *mp* *p* a.2

Tbn. 1.2 *mp* *p* a.2

Tba. *mp* *p* a.2

Perc. *ff* *mf* *p* *mf* *f* *mp* *ff* *f* *p* *f* *p* *mf*

Xyl.

Hp. *f* *mp* *f* *ff* *f* *mf* *ff* *mf* *ff* *mp*

Vln. I *mp* *p* *mf* *p*

Vln. II *mp* *p* *mf* *p* pizz.

Vla. *mp* *p*

Vc. *mp* *p*

Db.

48

**[B]**

Fl. 1.2 solo *pp* *mp* *ppp* *ff* *p* *f*

Ob. 1.2 solo *pp* *mp* *ppp* *f* *mp*

Cl. 1.2 solo *pp* *mp* *ppp* *ff* *p*

Bsn. 1.2 solo *pp* *mp* *ppp* *f* *p*

Hn. 1.2 solo *pp* *mp* *ppp*

C Tpt. 1.2 solo *pp* *mp* *ppp*

Tbn. 1.2 solo *pp* *mp* *ppp*

Tba. *pp* *mp* *ppp*

Perc.

Perc.

Tub. B.

Glock. *mf* *f* *mp* *mf* *f*

Xyl.

Hp. *ff* *mp* *f*

**[B]**

Vln. I arco *ff* *pp* *pp* *mp*

Vln. II arco *f* *p* *ppp* *mp*

Vla. arco *mf* *pp* *ppp* *mp*

Vc. arco *pp* *ppp* *mp* *pp*

Db. pizz. *f* *mp* *p* *ppp*

52

Fl. 1.2

Ob. 1.2

Cl. 1.2

Bsn. 1.2

Hn. 1.2

C Tpt. 1.2

Tbn. 1.2

Tba.

Perc.

Perc.

Tub. B.

Glock.

Xyl.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

*pp* *mf* *ppp* *pp* *mf* *p* *ff*

*f* *p* *mf* *p* *p* *mf* *mp* *f* *mp* *p*

*f* *pp* *mf* *ppp* *mf* *pp* *f* *p*

*mf* *pp* *pp* *mf* *p* *f* *p* *ff*

*p* *mf* *ff* *p* *f* *pp* *ppp*

*pp* *mf* *mf* *pp* *ff* *pp* *f* *p*

*pp* *mf* *p* *ff* *f* *pp* *pp* *mp*

*mf* *f* *pp* *ff* *p* *f* *pp* *pp*

*pp* *mf* *ppp*

C

55

Fl. 1.2 *sfp* *pp* *ff* *p* *f* *pp*

Ob. 1.2 *sfp* *pp* *p* *f* *f* *p* *mf* *f* *p*

Cl. 1.2 *sfp* *pp* *p* *f* *mp* *ff* *pp* *f* *pp*

Bsn. 1.2 *sfp* *pp* *p* *f* *ff* *p*

Hr. 1.2 a.2 *sfp* *pp* *p*

C Tpt. 1.2 a.2 *sfp* *pp* *p*

Tbn. 1.2 a.2 *sfp* *pp* *p*

Tba *sfp* *pp* *p*

Perc. *mp*

Perc. Tambourine & Maraca

Tub. B. *mf*

Glock. *f* *mp* *ff* *f* *p*

Xyl.

Hp. *f* *pp* *mf* *mp* *mp* *f* *mf* *p* *mf* *p* *mf* *p* *f*

(D, E, F#, G, A#, B, C)

C

Vln. I *sfp* *ppp* *f* *pp*

Vln. II *sfp* *f* *p* *p* *ff*

Vla. *sfp* *ppp* *f* *mf*

Vc. *sfp* *f* *pp* *mf* *mp* *ff*

Db. *sfp* *mp*

59

Fl. 1.2 *mp* *f* *fff* *mp* *pp* *mf* *p*

Ob. 1.2 *mp* *f* *mf* *p* *ff* *p* *mp* *f*

Cl. 1.2 *f* *ppp* *mf* *p* *f* *pp* *ppp* *mf* *mf*

Bsn. 1.2 *p* *f* *p* *pp* *f* *p* *mf* *p* *p* *f*

Hn. 1.2 *p* *mp*

C Tpt. 1.2 *p* *mp*

Tbn. 1.2 *p* *mp* *mp*

Tba *p* *mp*

Perc. *mf* *f*

Tub. B. *ff* *f* *lv*

Glock.

Xyl.

Hp. *gliss.* *mp* *f* *mp* *f* *mf* *f* *ff*

Vln. I *f* *p* *mf* *ppp* *mp* *f* *pp* *ff* *p* *mp*

Vln. II *mf* *ppp* *ff* *p* *pp* *mf* *p* *f* *pp*

Vla. *f* *f* *pp* *pp* *mf* *p* *ff* *mp* *mf* *p*

Vc. *p* *p* *mf* *f* *pp* *mf* *pp*

Db. *mf*

62

Fl. 1.2 *f mp fff ff mf ff mp f p*

Ob. 1.2 *p f mf ff mf mp mp mf p mf*

Cl. 1.2 *mp f f fff ff mp ff p mf*

Bsn. 1.2 *mf ff ff mf ff p*

Hn. 1.2 *p ff*

C Tpt. 1.2 *p ff*

Tbn. 1.2 *p ff*

Tba *mp ff*

Perc. *fff*

Perc. *fff*

Tub. B. *L.v. ff*

Glock. *mf*

Xyl. *f*

Hp. *mf ff* *gliss.*

Vln. I *mp fff mp pp p pp*

Vln. II *mp fff mp pp mp pp p*

Vla. *mf fff mp p mf pp mp pp*

Vc. *f fff mf mp f p pp*

Db. *mp ff*

65

Fl. 1.2 *mf* *pp* *mf* *p* *ff* *pp* *mf* *p*

Ob. 1.2 *pp* *mf* *mp* *mf* *mp* *p* *mf* *mp*

Cl. 1.2 *f* *p* *pp* *ff* *pp* *mp* *pp*

Bsn. 1.2 *f* *p* *mf* *p* *mf* *p*

Hr. 1.2

C Tpt. 1.2

Tbn. 1.2

Tba.

Perc.

Perc.

Tub. B.

Glock. *mp* *p*

Xyl. *mf* *mp*

Hp.

Vln. I *p* *mp* *mp* *f* *p* *ff* *mf* *p* *mf*

Vln. II *ppp* *p* *f* *mf* *pp* *mf* *p* *mf* *pp*

Vla. *mp* *f* *p* *mf* *p* *mf* *pp* *pp* *f*

Vc. *p* *f* *mp* *f* *mf* *pp* *f* *p*

Db.

Detailed description: This page of a musical score, numbered 65, contains staves for various instruments. The woodwind section (Flute 1.2, Oboe 1.2, Clarinet 1.2, Bassoon 1.2) has active parts with dynamic markings ranging from *pp* to *ff*. The string section (Violins I & II, Viola, Violoncello, Double Bass) also has active parts with dynamics like *ppp*, *f*, and *mp*. The percussion section includes two Percussion staves, Tub. B., Glockenspiel, and Xylophone, with the Glockenspiel and Xylophone having active parts marked *mp* and *mf*. The Horn 1.2, C Trumpet 1.2, Trombone 1.2, Tuba, and Harp staves are currently silent, indicated by whole rests.



68

Fl. 1.2 *ff* *mp* *mp* *f*

Ob. 1.2 *mf* *mp* *f*

Cl. 1.2 *ff* *mp* *p* *f*

Bsn. 1.2 *ff* *mp* *mf* *f*

Hn. 1.2 *f* *p* *3*

C Tpt. 1.2 *f* *p* *3*

Tbn. 1.2 *p*

Tba. *f* *3* *p*

Perc. *H*

Perc. *H*

Tub. B.

Glock. *f* *p*

Xyl.

Hp. *mf* *mp* *f* *5*

Vln. I *ppp* *pp* *p* *p* *sul tasto*

Vln. II *pp* *p* *p* *sul tasto*

Vla. *ppp* *pp* *p* *sul tasto*

Vc. *pp* *p* *p* *sul tasto*

Db.

E

72

Fl. 1.2 *mp* *f*

Ob. 1.2

Cl. 1.2 *p* *f* *mf* *mp* *mf* *p* *mp* *mf* *f* *mf*

Bsn. 1.2

Hr. 1.2 *mf*

C Tpt. 1.2 *mf*

Tbn. 1.2 *mf*

Tba. *mf*

Perc.

Perc.

Tub. B.

Glock. *f* *f* *p* *f* *p* *mp* *ff* *mf* *f* *mp*

Xyl. *f* *f*

Hp. *mp* *mf* *ff* *mf* *mp* *f* *mf* *ff* *ff* *f* *mp* *p* *f*

E

(ord)

Vln. I *mf* *f* *pp* *pp* pizz.

Vln. II *pp* *mf*

Vla. (ord) *pp* *pp*

Vc. *mp* *f* *pp* *pp*

Db. (ord) *pp*

79

Fl. 1.2

Ob. 1.2

Cl. 1.2

Bsn. 1.2

Hn. 1.2

C Tpt. 1.2

Tbn. 1.2

Tba.

Perc.

Perc.

Tub. B.

Glock.

Xyl.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

Triangle *l.v.*

*mp*

*f* *mp* *f* *mp* *f* *ff* *mp* *f* *mf* *mp* *f* *mf* *mp* *ff* *mp*

*p* *mf* *f* *mp* *f*

*ppp* *p* *ppp*

86

Fl. 1.2

Ob. 1.2

Cl. 1.2

Bsn. 1.2

Hn. 1.2

C Tpt. 1.2

Tbn. 1.2

Tba

Perc.

Perc.

Tub. B.

Glock.

Xyl.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

Measures 86-93. Dynamics include *mf*, *ff*, *f*, *mp*, and *f*. Articulations include accents and slurs. The Glockenspiel part features complex rhythmic patterns with slurs and accents. The Harp part includes chords and single notes with slurs. The strings are mostly silent, with some bowing marks in the Violins and Viola.

94

Fl. 1.2

Ob. 1.2

Cl. 1.2

Bsn. 1.2

Hn. 1.2

C Tpt. 1.2

Tbn. 1.2

Tba.

Perc.

Perc.

Tub. B.

Glock.

Xyl.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

*mp* *mf* *ff* *mf* *mf* *mp* *p*

*mf* *mp* *p* *f* *mf* *f*

3 7

*mp* *f* *mf* *f*

## The Woodsman and His Family

## **The Woodsman and His Family**

In 2009, Edward Turnbull was in his third year in film at the University of Canterbury and organizing a film for his end of year portfolio. He asked me to write music for his film *The Woodsman and His Family*. The film tells the story of a poor woodsman whose family is suffering poverty. The woodsman turns to a mysterious stranger who offers wealth in exchange for a small price. However, wealth does not bring happiness and quickly turns to evil. At the end he has no way out until his daughter intervenes and pays the ultimate price.

The music was written for violin, two cellos, woodblock and bass drum. The family scene has been written into two different variations based on the melody. The music uses a lot of minor 3rds to support the melancholy melody and mood of the film. The second variation is lighter and reflects the family becoming increasingly wealthy. The last variation reflects the second family who gets rich. The woodblock, bass drum and violin pizzicato imitate the woodsman chopping wood and the pizzicato melody line suggests the woodsman chasing his daughter. This chasing scene is the part of the film which contains most tension. In the end the second variation (Second Family Scene) wasn't used in the film.

# Family Scene 1

Melancholy ♩ = 70

Joanie Chung Yee Lee (2009)

Violoncello

Violoncello

*mp* *mf* *mp* *p* *p* *mp*

*p* *mp* *p* *pp* *p* *mp*

7

Vc.

Vc.

*p* *mp* *p* *mp* *mf* *mp* *mf* *f* *mp* *mf*

*p* *mp* *p* *mf* *mp* *mf* *f* *mp* *mf*

14

Vc.

Vc.

*mp* *mf* *mp* *f* *mp* *mf* *mp*

*mp* *mf* *p* *mp* *p* *mf* *mp*

19

Vc.

Vc.

*mf* *mp* *pp* *mp* *mf* *p*

*mf* *mp* *pp* *mp* *mf* *p*



## Scene 2

Joanie Chung Yee Lee (2009)

Mysterious ♩ = 60

Violin

Violoncello

Violoncello

Violoncello

7

Vln.

Vc.

Vc.

Vln.

Vc.

Vc.

13

Vln.

Vc.

Vc.

Vln.

Vc.

Vc.

19

Vln.

Vc.

Vc.

*mf*

*p*

*mp*

*mf*

*p*

arco

*mp*

*mf*

*mp*

*mf*

23

Vln.

Vc.

Vc.

*p*

*mp*

*mf*

*p*

*mp*

*pp*

# Family Scene 2

Joanie Chung Yee Lee (2009)

Melancholy and light ♩ = 70

Violin

Violoncello

Violoncello

7

Vln.

Vc.

Vc.

14

Vln.

Vc.

Vc.

19

Vln.

Vc.

Vc.

# Scene 3

Joanie Chung Yee Lee (2009)

Steady ♩ = 60

pizz.

Violin

Bass Drum

*mf*

*mp*

6

Vln.

B. D.

*II*

Vln.

B. D.

# Scene 4

Joanie Chung Yee Lee (2009)

Static ♩ = 60

Wood Block

Bass Drum

*mf*

*mp*

Measures 1-5 of the first system. The Wood Block part (top) has a 4/4 time signature and a *mf* dynamic. The Bass Drum part (bottom) has a 4/4 time signature and an *mp* dynamic. Both parts feature a repeating rhythmic pattern of eighth notes and rests.

W.B.

B. D.

6

Measures 6-10 of the second system. The W.B. part (top) has a 6/4 time signature. The B. D. part (bottom) has a 6/4 time signature. Both parts feature a repeating rhythmic pattern of eighth notes and rests.

W.B.

B. D.

*II*

Measures 11-15 of the third system. The W.B. part (top) has a 6/4 time signature. The B. D. part (bottom) has a 6/4 time signature. Both parts feature a repeating rhythmic pattern of eighth notes and rests. The system ends with a double bar line.

# Chasing Scene

Running and rushing feeling ♩ = 90  
pizz.

Joanie Chung Yee Lee (2009)

Violin

Violoncello

Violoncello

*f* *mf* *mp*

*mf* *f* *mf* *f* *mp* *p* *mf* *f*

*mp* *f* *p* *pp* *mp* *mf*

3

Vln.

Vc.

Vc.

*mf* *f*

*mf* *mp* *mp* *f* *mf* *ff*

*mp* *p* *mp* *mf* *mp* *f*

5

Vln.

Vc.

Vc.

*mf* *mp*

*mf* *f* *mp* *mf* *mp* *p* *mf* *f*

*mp* *mf* *mp* *pp* *mp* *mf*

7

Vln.

Vc.

Vc.

*mp* *mf* *p*

*mp* *mf* *f* *p* *mf* *mp* *pp*

*p* *mp* *p* *pp*

# Second Family Scene

Joanie Chung Yee Lee (2009)

Happy and peaceful ♩ = 70

Violin

Violoncello

Violoncello

*mp* *mf* *mp* *p* *mp* *p* *mp*

*mf* *f* *mf* *mp* *mf* *mp* *mf*

*p* *mp* *p* *pp* *p* *pp* *p*

7

Vln.

Vc.

Vc.

*mp* *p* *mp* *p* *mf* *p* *mf* *f*

*mp* *p* *mp* *mf* *p* *mf* *p* *mf*

*mp* *p* *mp* *mf* *p* *mp* *p* *mf*

14

Vln.

Vc.

Vc.

*mf* *mp* *pp* *mf* *mp* *mf* *p*

*mp* *f* *mf* *p* *pp* *p* *mp*

*p* *mp* *f* *mp* *p* *mp* *p*

19

Vln.

Vc.

Vc.

*mf* *f* *p* *mp* *mf* *p*

*p* *pp* *mp* *p* *mp* *p*

*mp* *p* *mp* *p* *mp* *p*

# AFTER ARP

LYRICS BY RICHARD VON STURMER

MUSIC BY JOANIE CHUNG YEE LEE

MARCH 2010



## AFTER ARP

Richard von Sturmer is a New Zealand writer, filmmaker and lyricist for several New Zealand bands. He lives in Auckland and with his wife, Amala Wrightson and runs the Auckland Zen Centre, a Buddhist community. His collection of prose works, *On the Eve of Never Departing*, has recently been published by Titus Books<sup>1</sup>.

In 2008, *After Arp* was published in a literary, online journal called *Trout*<sup>2</sup> and also in the collection *Best New Zealand Poems of 2008*<sup>3</sup>. Jean Arp is known for his dadaist sculptures, paintings, and he produced wonderful, imaginative poetry all his life. Arp's poems have a very pure quality and while Richard von Sturmer read through them, they inspired him in his writing. The result was *After Arp*, which von Sturmer produced in two quick bursts. There are 11 short poems in the series. The music is written for a narrator, soprano singer, clarinet, horn, bassoon, harp and percussion.

Jean Arp stated that "It was in dreams that I learned how to write, and it was only much later that I laboriously learned how to read."<sup>4</sup> Such was the case with "Mushrooms", the poem that launches the series, which came from Richard von Sturmer's dream about black mushrooms with long, green hair.

"The Great Slug" is based on a repeated *ostinato* reflecting the ponderous sound of an overweight person riding on his bicycle.

"The Lozenge Box" is an image of a grey, monotonous container and starts with monochord that turns into polychrome with a repeating pattern in a minimalist music style.

"The Empress of Emptiness" features the harpsichord, an instrument widely used in Renaissance and Baroque music. The plucking of the strings reflects a bell-like "tinnitus" sound ringing in the ears. This work is based on a gavotte, a popular courtly dance during the Baroque period.

"My Uncle" is one of the works with no singer. It contains Philippine/Japanese castanets *yotsudake* which are not as loud as the normal castanets and also contains two *kantilans* (metal ten-keyed Balinese gamelan instrument). It refers to the King of Thailand.

---

<sup>1</sup> Richard von Sturmer. *On the Eve of Never Departing* (Auckland: Titus Books, 2009)

<sup>2</sup> Richard von Sturmer. "After Arp". *Trout*, 15 (2008) <<http://trout.auckland.ac.nz/journal15>>, pp 36-38

<sup>3</sup> Richard von Sturmer. "After Arp". *Best New Zealand Poems* (2008)  
<http://www.nzetc.org/iiml/bestnzpoems/BNZP08/contents.html>, p 23

<sup>4</sup> Richard von Sturmer. "Introduction" in Jean Arp. *The Collected Writings of Jean Arp*. Ed. Marcel Jean (London: Calder & Bryars, 1974) n.p.

“Elephants” is the shortest poem of the series. It contains the heaviness of the elephant’s feet with the low notes played by the clarinet, horn and bassoon, accompanied by the bass drum.

“Dinosaurs and Circadian Rhythms” are the fastest works in the series and offer a sense of humour. In “Dinosaurs”, a vocal technique *sprechstimme* [between singing and speaking] occurs several times.

Andre Breton’s “Inflatable Octopus” is the only work with music reflecting the words, but without an accompaniment to the words. This work contains the harp playing the glissandos which represents the sea. The wind instruments reflect the inflatable octopus with snippets of the Belgium national anthem.

“Our Ancestors” is based on African and aboriginal Australian music with the bassoon imitating the didgeridoo. It was influenced by Steve Reich’s *Clapping Music*.

“Captain Cook’s Hat” is from the shore of Vanuatu’s volcanic island of Tanna. Water music is traditionally played on Vanuatu when a ship is arriving. The musicians stand in the water and produce various sounds by hitting the water with their hands.

The poems are surrealistic like Jean Arp’s art. They are not logical in content sequence. Sometimes the images don’t exist in our world, e.g. mushrooms with green hair, but at the same time they can be imagined. The images enabled me to write in ways that are illogical and unusual. The music explores and extends the dreamlike world through the extension of instrumental techniques. The images are catalysts for descriptions in sound. Sometimes the instruments and voices chosen are illogical and this is the intention of the piece. The work is intended to be performed as a whole and poems should not be performed separately. There is an illogicality between the poems not just within them. The images are direct although they often have symbolic meanings. They are spelt out clearly and the music attempts to capture this.

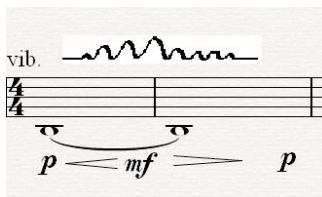
## SYMBOLS



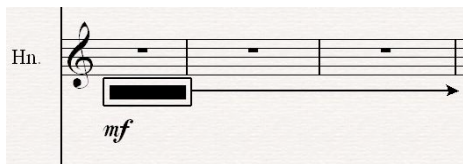
Chilean Cactus Rainstick available at Trade Aid shops.



*yotsudake* – Philippine/Japanese castanets



Clarinet & Bassoon – vibrato – to as wide as possible, variable speed



Horn – Randomly play any notes in the low register, as low as possible and as fast as possible.



Bassoon – Multiphonic on the lowest note Bflat like a wild animal.

# After Arp

## Richard von Sturmer

### Mushrooms

The flat, black mushrooms  
grow luxurious green hair.  
Green hair edged  
with a band of white.  
Green hair as luminous  
as underwater plants.  
Green hair that can be fashioned  
into horsehair whisks.

The flat, black mushrooms  
exhale clusters of stars.  
They live in a section of the forest  
where no flies can settle.

\*

### The Great Slug

The great slug rides his bicycle.  
His baggy pants can barely contain  
his baggy pants.  
He leaves behind  
a trail of gray foam.

The great slug is a connoisseur  
of sofas and lazy boy recliners.  
He merely rides his bicycle  
to rid himself  
of certain metallic parasites  
which inhabit the deeper recesses  
of his sagging flesh.

If only the great slug  
were a hermaphrodite.  
But his penis  
remains firmly fixed  
in the centre of his forehead.

The slug and I have a long history  
of altercations.  
He's nothing but an impostor,  
a provocateur,  
a guzzler of kerosene.

Someday we'll settle old scores.  
Someday we'll slug it out.

\*

### **The Lozenge Box**

fire of flamingos  
smoke of bats  
ash of ants

On one bleak  
mid-winter's day  
you offered me  
the key to the lozenge box  
and ever since then  
multicoloured pastilles  
continue to tumble out.

a flywheel  
a watering can  
Fidel Castro's  
fountain pen

Multicoloured pastilles  
continue to tumble out.

\*

### **The Empress of Emptiness**

What a belle,  
what an absolute  
fashion plate.

The Empress of Emptiness  
puts on her tinsel crown  
while the black bluejays  
attack her battlements  
with toothpicks  
and tape recorders.

Serious tinnitus is sweeping through  
Tintagel Castle  
and Titus has gone to ground.

The Empress of Emptiness  
gathers together her long dress  
and disappears  
down the elastic corridor.

\*

## **My Uncle**

My uncle  
the acquirer of spoons  
blind as a bat  
skimming over the Astroturf.

Old polaroids  
lie scattered like tiles  
in his abandoned garden.

For a joke he once placed  
a small, cloth sailor  
inside a condom.

My uncle  
who would break into a sweat  
at the sight of a dead matchstick.

He loved the air  
the letter H  
the sound of castanets.

My uncle  
who hypnotized  
the King of Thailand

When I open the door  
to his garden shed  
sparrows fly out  
from the rusted hinges.

\*

## **Elephants**

Elephants are never  
irrelevant.  
They use adjectives  
to extract  
honey from honeycombs.

\*

## **Dinosaurs**

It's wrong to compare ourselves with dinosaurs.  
Dinosaurs didn't use power tools.  
Dinosaurs didn't do jigsaw puzzles.  
Dinosaurs never put a man on the moon.  
They tore each other to pieces  
and fell into tar pits.  
It's wrong to compare ourselves with dinosaurs.

\*

## **André Breton's Inflatable Octopus**

André Breton's inflatable Octopus  
occupies a portion of Belgium.  
On Google Earth you can see the way  
it sprawls across Brussels  
with one tentacle reaching Antwerp  
and another touching Ghent.

André Breton had a penchant  
for anal eroticism.  
On the other hand  
his inflatable octopus  
is not only immaculate  
but ready, willing and able  
to release a magnificent cloud  
of perfumed ink.

\*

## **Circadian Rhythms**

Tapping on a toadstool  
the sun comes up.

The crickets chirp  
as they go to work  
their little briefcases  
filled with sesame seeds.

Tapping on a capped tooth  
the moon goes down.

Slipped into a black folder  
then filed away  
deep in the archives  
with all the other moons.

\*

### **Our Ancestors**

They found a billiard table  
embedded  
at the centre of an iceberg,  
proof that our Neolithic ancestors  
engaged in recreational activities.

The skeletons of hairy mammoths  
still bear the scars

of their billiard cues.

And look—  
over the horizon  
kicking up the tundra  
a great, enraged herd  
of magnetic wildebeest!

\*

### **Captain Cook's Hat**

There's a tree growing  
on Captain Cook's hat  
two trees in fact,  
one on the top  
and one on the side.

The erratic navigator  
likes to swim  
with his dorsal-finned compass

and the blue almond sky

and the blue almond sky.



# After Arp

## Mushrooms

Music by: Joanie Chung Yee Lee (2009)

Lyrics by: Richard von Sturmer

Very still and static ♩ = 65

*mp*

Voice

The flat \_\_\_\_\_ black \_\_\_\_\_ mush - rooms

Percussion

Clarinet in B♭

*p*

Horn in F

*p*

Bassoon

*p*

8

Voice

(s) \_\_\_\_\_ S S S S S

*mp* *p* *mp* *mf* *p*

Perc.

rainstick

*mp* *mp*

Cl.

*p*

Hn.

Bsn.

*p* *mp* *p* *mp* *p* *mp*

14

Voice

*mp* *mf* *p*

grow

Perc.

Cl.

*p* *mp* *mf* *pp* *mp*

Hn.

*p*

Bsn.

*p* *mf* *p* *mp* *pp*

20

Voice

*mf* *mp* *p*

lu - xu - ri - ous (s)

Perc.

*mp*

Cl.

*p* *mp* *p* *pp* *p* *mp* *p*

Hn.

*pp*

*mp* *p* *mp* *pp*

Bsn.

*p* *mp* *p* *mf* *p* *mp* *p* *mp* *p*

27 *mp* *gliss.* *f*

Voice *grreen* *hair.*

Perc.

Cl. *p* *mp* *mf* *ff* *mp*

Hn. *p* *mp* *mf* *pp* *p* *mf*

Bsn. *p* *mp* *mf* *ff*

31 *mf* *gliss.* *f* *fff* (spoken) *p* *mp* *p* *mf*

Voice *Grrreen* *hair* *edged* *with a band* *of* *white.*

Perc.

Cl. *p* *mp* *p* *mp* *gliss.* (play the highest note) *fff*

Hn. *pp* *mp* *fff* *pp* *mp*

Bsn. *p* (play the highest note) *fff* *pp* *p*

37 >

Voice

Perc.

Cl.

Hn.

Bsn.

*p* *pp* *mf* *mp* *p* *pp*

*p* *pp* *p* *pp* *mp* *p* *pp* *mp* *p*

*mp* *p* *pp* *p* *mp* *p* *mp* *p*

44

Voice

Perc.

Cl.

Hn.

Bsn.

*f* *p* *f* *pp* *mp*

Grrr - een hair as

*very liquid and smooth in any order* *as softly as possible when the soprano enters*

*mp* *mf* *p* *pp* *mf* *p* *mf* *pp* *mp*

51 *mf* *mp* *pp* *p* *f* *p* 5

Voice lu - mi-nous (s) as un - der - wa - ter

Perc. *mp*

Cl. *p* *mp* *mf* *p* *pp* *mf*

Hn.

Bsn.

58 *mf* *pp* *mp* *f*

Voice — plants. Grr -

Perc. Slowly tilt the rainstick

Cl. *mp*

Hn.

Bsn. *p*

64 *mf* *pp* *mp* *p*

Voice: een hair that can be fa -

Perc.:

Cl.:

Hn.:

Bsn.:

67 *mf* *p* *mf* *ff* *mf*

Voice: - shioned in - to horse - hair whisks. The flat

Perc.:

Cl.:

Hn.:

Bsn.:

Tongue Slap

74

Voice

black — mush — rooms — (s) —

Perc.

Cl.

Hn.

Bsn.

*mp* *pp*

*mp*

*mp*

*mp* *mf*

80

Voice

s s s s s

Perc.

Cl.

Hn.

Bsn.

*mf* *f* *p*

*mp*

*mp* *mf* *p* *mp* *mf* *p*

*p* *mp* *mf* *mp* *mf* *p*

86 *f* *mf* *mp* *mf* *mp* *pp* *p* *f*

Voice  
ex - hale clu - sters of stars. They live

Perc.

Cl.  
Key Clicks  
*mp* *p* *mf* *f* *ff* *mp*

Hn.  
Key Clicks  
*ff*

Bsn.  
Key Clicks  
*mp* *p* *mp* *ff*

94 *mf* *mp* *f* *mp*

Voice  
in a sec - tion of the fo - rest where no flies

Perc.

Cl.

Hn.  
*p* *mp* *pp* *p* *mf* *p*

Bsn.  
*mp* *p* *mp* *p* *p* *pp*



99 *f* *mp* *mf* *f* *pp*

Voice

can set - - - tle.

Perc.

Cl.

*mp* *mf* *f* *mf* *f* *mp* *p*

Hn.

*pp*

Bsn.

*mf* *mf* semitone

102

Voice

Perc.

Cl.

*p*

Hn.

Bsn.

(tr) *f* *mp*

104

Voice

Perc.

Cl.

Hn.

Bsn.

*f*

*mf*

*f*

*ff*

106

Voice

Perc.

Cl.

Hn.

Bsn.

*mf*

*ff*

*mf*

108

Voice

Perc.

Cl.

Hn.

Bsn.

*ff*

*p*

*p*

110

Voice

Perc.

Cl.

Hn.

Bsn.

*p*

# After Arp

## The Great Slug

Music by: Joanie Chung Yee Lee

Lyrics by: Richard von Sturmer

Lazy ♩ = 96

Score for Soprano, Clarinet in B♭, Horn in F, and Bassoon.

**Soprano:** *mf* The great slug *mp* the great slug

**Clarinet in B♭:** (Silent)

**Horn in F:** *mf* *mp*

**Bassoon:** (Silent)

Score for Soprano, Clarinet, Horn, and Bassoon.

**S.:** 5 *f* *p* *mf* *mp* *mf*  
rides his bi-cy - cle. The great slug the great slug his bag - gy pants

**Cl.:** *p* *mf* *p* *mp*

**Hn.:** (Silent)

**Bsn.:** (Silent)

2 *10* *> mp* *< f* *p* *< mp* *> p* *mf* *< f* *> mp*

S. *mf* *mp* *p* *mp*

can bare - ly con - tain his bag - gy pants. his bag - gy pants.

Cl.

Hn.

Bsn.

*14*

S.

Cl. *mf* *p* *mp* *mp* *mf*

Hn. *mf* *pp* *mp*

Bsn. *mf* *mf*

19

S. *mf* *mp* *mf* *f* 3

He leaves be-hind he leaves be - hind a trail

Cl. *mp* *mf* *mp* *mf*

Hn.

Bsn.

23

S. *mp* *p* *mp* *mp*

of gray foam. The great slug the

Cl. to as wide as possible, variable speed *mp* *mf* vib.

Hn. to as wide as possible, variable speed *mf* *mp*

Bsn. *mp*

29 *mf* *mp* *mf* *f*

S. *great slug* is a con - noi - seur of so - fas and la -

Cl. *p* *mp*

Hn. *mf*

Bsn.

33 *ff* *p*

S. *zy boy* re - cli - ners. He

Cl.

Hn. *mf* *f*

Bsn. *f* *p*

39

S. *mp* *mf*  
mere - ly rides his bi - cy - cle. to rid him - self

Cl. *p* *mp* *mf*

Hn. *pp*

Bsn. *mp*

43

S. *mp* *mf* *mp* *f*  
of cer - tain me - tal - lic pa - ra-sites

Cl. *mp* *mp* *mf* *f*

Hn.

Bsn. *f*



47

*mf* *f* *ff* *mf*

S. — which in - ha - bit the deep-er re-ces-ses of his sag-ging flesh. —

Cl. *mp* *mf*

Hn. — — — — —

Bsn. *mf* *f* *mf*

52

*f* *mp* *mf* *f*

S. — If only — the great slug — the great slug —

Cl. — — — — — *mp*

Hn. *mp* *mf* *mp*

Bsn. *f*



8 65

S. *p* *mp* *mf* *f*

The slug the slug and I have a long

Cl. *mp*

Hn. *p* *mp*

Bsn. *p* *mp*

70 *mp*

S. his - to - ry

Cl. *f* *mf*

Hn. *mf*

Bsn. *mf*

75 *f*

S. of al - ter - ca - tions..

Cl. *f* *mf* *f* *mf* *f*

Hn. *f*

Bsn. *f*

79 *mf* *mp*

S. He's noth - ing but an

Cl. *ff* *mf* *mp*

Hn. *mf* *mp*

Bsn. *mf* *mp*

83 *mf* *mp* *f* *mf* *mp*

S. im - pos - tor, a pro - vo - ca - teur, a guzz - ler guzz -

Cl. *mp* *mf*

Hn. *mp*

Bsn.

87 *mf* *f* *mf*

S. ler of ke - ro - sene. Some - day we'll set - tle

Cl. *mp* *mf*

Hn. *mf*

Bsn.

91 *f* *mf* *mp* 11

S. old scores. Some-day we'll slug it

Cl. *f* *mp*

Hn. *mp* *mf*

Bsn. *mp*

95 *f*

S. out.

Cl. *mf* *f*

Hn.

Bsn. *mf* *mp*

# After Arp

## The Lozenge Box

Music by: Joanie Chung Yee Lee  
Lyrics by: Richard von Sturmer

Very Dramatic Spoken

fire of flamingos      smoke of bats      ash of bats

**Melancholy** ♩ = 60

The first system of the musical score features four staves. The Soprano staff has a whole rest. The Clarinet in B♭ staff has a whole note G4 (one sharp) marked *pp*. The Horn in F staff has a whole note G3 (one flat) marked *ppp*. The Bassoon staff has a whole note G2 marked *pp*. The time signature is 4/4.

2

*p* *mp*

S. On one bleak mid - win - ter's day mid-win-ter's day\_\_

Cl.

Hn.

Bsn.

8 *p*  $\leq$  *mp* *p*  $\leq$  *mp*

S. *you of - fered me the key to the lo - zenge box\_\_ and e - ver since then*

Cl.

Hn.

Bsn.

14 *mp*  $\leq$  *mf*  $\geq$  *mp* *p* *mp*

S. *mul-ti-col-oured pas- tiles\_\_ con-tin-ue mul-ti-col-oured pas - tiles con-tin-ue con-tin-*

Cl.

Hn.

Bsn.



19 *p* Lively ♩ = 100

S. ue to tum-ble out to tum-ble out.

Cl. *mp*

Hn.

Bsn. *mp*

23 *mp* *mf* *mf*

S. a fly-wheel a fly-wheel a wa-ter

Cl.

Hn. *p* *p*

Bsn.

4

27  $\text{=}$   $\text{>}$ *mp* $\text{>}$ *mf*

S.



Cl.



Hn.



Bsn.



31

*mp* $\text{<}$ *f*

S.



Cl.



Hn.



Bsn.



35 *mp* *mf* *f* *mf* *mp* 5

S. con-tin-ue con - tin - ue to tum-ble out to tum-ble out.

Cl.

Hn. *mf* *p*

Bsn.

39

S.

Cl. *mp*

Hn. poco accel. . . . .

Bsn. *mp*

43

S.

Cl.

Hn.

Bsn.

*mf*

*ff*

*mf*

*ff*

# After Arp

## The Empress of Emptiness

Music By: Joanie Chung Yee Lee

Lyrics By: Richard von Sturmer

In a noble and dance way ♩ = 118

Soprano

Clarinet in B $\flat$

Bassoon

Harpichord

*mf* *tr* *f* *mp* *p* *mf* *p*

What a

5

S.

Cl.

Bsn.

Hpsd.

*p* *mp* *mf* *mp* *mf* *p* *mp* *p* *f* *p*

belle \_\_\_\_\_ What an

10

S. *mf* *p* *mf* *f* *mp*  
ab - so - lute fa-shion plate.

Cl. *f* *tr*

Bsn. *mf* *p* *mf* *mp*

Hpsd. *f* *f* *p* *f*

15

S. *mf* *mp* *f*  
The Em- press of emp - ti- ness

Cl. *mf* *mf* *mp*

Bsn. *p* *mf* *p* *mf*

Hpsd. *p* *f* *p*

20 *p*

S. *p*

Cl. *tr* *mp* *f* *mp*

Bsn. *mp* *p*

Hpsd. *p* *f* *p*

25 *mf* *f*

S. *mf* *f*  
puts on her tin-sel crown

Cl. *mf* *f* *mf* *mp* *p*

Bsn. *mp* *p*

Hpsd. *f* *p* *p* *f*

4

30

S. *mp* *mf* *p*

while the black blue - - jays

Cl. *mf* *p* *mp* *pp*

Bsn. *mp* *f*

Hpsd. *p*

35

S. *mp* *mf* *p* *mf* *f* *mp* *pp*

a-ttack a-ttack her ba-ttle- ments a-ttack a-ttack her ba- ttle - ments

Cl. *mf* *mp*

Bsn. *pp* *p*

Hpsd. *p* *p<* *f*



40 *mp* *mf* *mp* *p*

S. *with tooth-picks and tape re-cor - ders.*

Cl. *mf* *p*

Bsn. *mf* *p*

Hpsd. *f*

46 *p* *p* *mf* *mp* *p* *mp* *p*

S. *Se-rious tin-ni-tus is swee - - ping through the Tin - ta - gel Castle.*

Cl.

Bsn.

Hpsd. *p* *f* *p*

51

S. *mf* *f* *p*  
and Ti - tus has gone to the ground.

Cl. *p* *mp* *p* *mp* *mf*

Bsn. *p* *mp* *mf* *mp* *mf*

Hpsd.

57

S. *mp* *p* *mf*  
The Em - press of emp - ti - ness.

Cl. *mp* *p* *pp* *mp* *p*

Bsn. *mp* *f* *p* *mp* *p* *mp*

Hpsd.

63 *mp* *mf* *mp* *f* *p* 7

S. ga - thers to-ge-ther her long dress and

Cl. *p* *mf* *mp* *mf*

Bsn. *p* *mp* *mp*

Hpsd. *p* *f* *p* *f*

Spoken in a  
whispering voice

67 *mp* *mp* *mf* *p*

S. dis-ap-pears down to the e - las - tic cor - ri-dor.

Cl. *mp* *f* *pp* *mp* *p*

Bsn. *p*

Hpsd. *p*

71

S.

Cl.

Bsn.

Hpsd.

*mp*

*mf*

*p*

*f*

*p*

*f*

75

S.

Cl.

Bsn.

Hpsd.

*mp*

*p*

*p*

*f*

*p*

*f*

rit.

# My Uncle

My uncle  
the acquirer of spoons  
blind as a bat  
skimming over the Astroturf.

Old polaroids  
lie scattered like tiles  
in his abandoned garden.

For a joke he once placed  
a small, cloth sailor  
inside a condom.

My uncle  
who would break into a sweat  
at the sight of a dead matchstick.

He loved the air  
the letter H  
the sound of castanets.

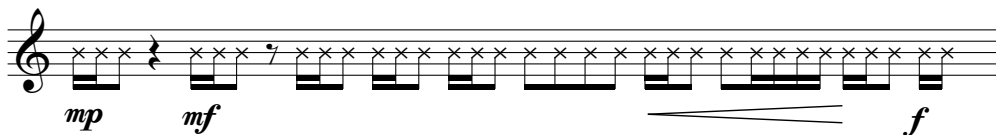
# After Arp

My Uncle  
(Philippine Castanets)

Music by: Joanie Chung Yee Lee  
Lyrics by: Richard von Sturmer

Steady ♩ = 100

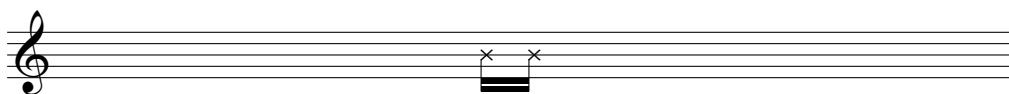
Philippine/Japanese Castanets  
*yotsudake*



My uncle who hypnotized

the King of Thailand

Philippine/Japanese Castanets  
*yotsudake*



# After Arp

My Uncle

Music By: Joanie Chung Yee Lee

Lyrics By: Richard von Sturmer

Hypnotic ♩ = 100

Kantilan 1

*p*

Kantilan 2

*p*

5

Kant. 1

*mp* *p*

Kant. 2

*mp*

9

Kant. 1

*mf* *mp*

Kant. 2

*p* *mf* *mp*

13

Kant. 1

*mf* *f*

Kant. 2

*mf* *f*

17

Kant. 1

Kant. 2

*mp*

*ff*

*ff*

20

Kant. 1

Kant. 2

*fff*

3 3

*fff*

3 3

*l.v.*



When I open the door  
to his garden shed  
sparrows fly out  
from the rusted hinges.

# After Arp

## Elephants

Music By: Joanie Chung Yee Lee (2009)

Lyrics By: Richard von Sturmer

Big, Heavy and Slow ♩ = 80

Score for the first system (measures 1-6):

- Voice:** Rests in measures 1-6.
- Percussion:** Bass Drum. Measure 1: Rest. Measure 2: Quarter note (mp). Measure 3: Quarter note (mp). Measure 4: Quarter note (mf). Measure 5: Quarter note (mf). Measure 6: Quarter note (mf).
- Clarinet in B♭:** Measure 1: Quarter note (p). Measure 2: Quarter note (p). Measure 3: Quarter note (mp). Measure 4: Quarter note (mp). Measure 5: Quarter note (mp). Measure 6: Quarter note (mp).
- Horn in F:** Measure 1: Rest. Measure 2: Rest. Measure 3: Rest. Measure 4: Quarter note (mf). Measure 5: Quarter note (mf). Measure 6: Quarter note (mf).
- Bassoon:** Rests in measures 1-6.

Score for the second system (measures 7-10):

7

**Voice:** Measures 7-10: El - e - phants are ne - ver ir - re - le - vant. Dynamics: *f* > *mp* < *mf* < *f* > *p*.

**Perc.** Measures 7-10: Quarter notes. Dynamics: *p* (measure 8), *pp* (measure 9).

**Cl.** Measure 7: Quarter note (*f*) with gliss. (glissando). Measure 8: Rest. Measure 9: Rest. Measure 10: Rest.

**Hn.** Measures 7-10: Quarter notes. Dynamics: *p* (measure 8).

**Bsn.** Rests in measures 7-10.

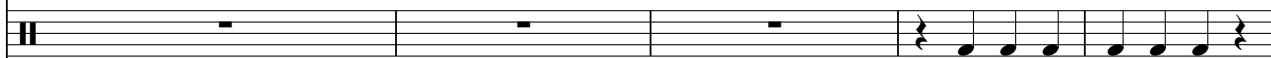
*mf*  $\text{>}$  *p*

Voice

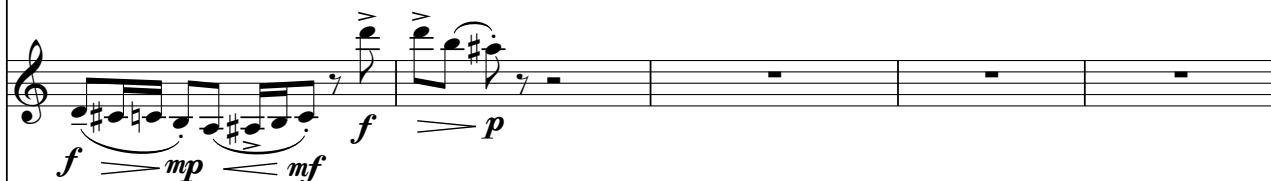


ir - re-le-vant

Perc.

*mf*

Cl.



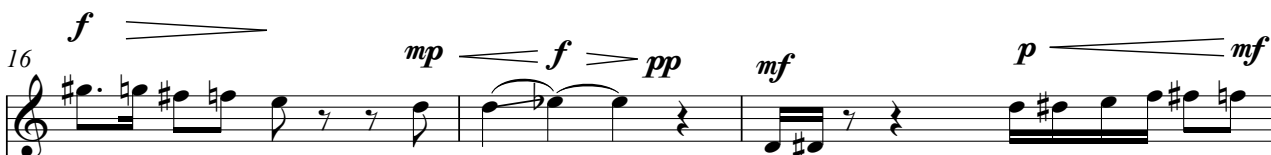
Hn.



Bsn.



Voice



They use ad - jec-tives

to ex - tract

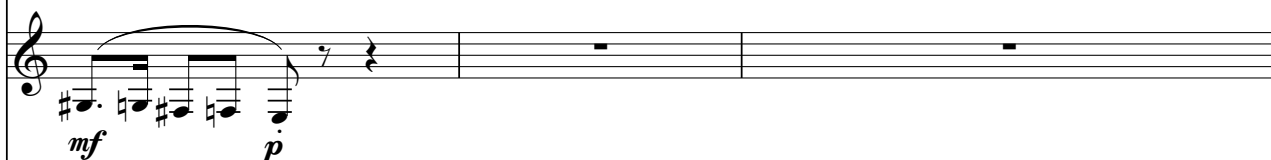
ho-ney

ho-ney from the ho-ney -

Perc.

*pp*

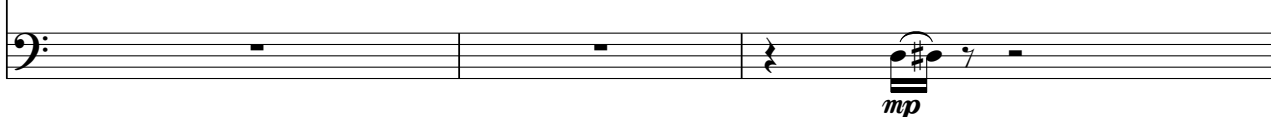
Cl.



Hn.



Bsn.



19

*mf* *ff*

Voice

ho - ney from the ho - ney - combs.

Perc.

*f*

Cl.

*mp* *f*

Hn.

Bsn.

*mf*

# After Arp

Dinosaurs

Music by: Joanie Chung Yee Lee (2009)

Lyrics by: Richard von Sturmer

$\text{♩} = 60$   
Sprechstimme (approx. pitch)

$\text{♩} = 120$   
3 + 2 + 2

Soprano *mf*

Clarinet in B $\flat$  *mp* *p*

Horn in F *mp* *p*

Bassoon *mf* *mp*

Its wrong to com-pare our-selves with di - no - saurs.

5

Sprechstimme

*mp* *mf* *f* *mf*

S. *mp* *f* *p* *mp* *mp*

Cl. *mp* *f* *p* *mp* *mp*

Hn. *mp* *f* *mp* *mf* *mp*

Bsn. *mf* *f* *p* *mp* *mp*

Its wrong its wrong its wrong to com-pare our-selves

10

S. *mp* *p* *mf* *mp* *mf*  
 with di-no- saurs. Di - no- saurs di - din't use pow-er

Cl. *p* *f* *ff* *p* *mp* *mp* *mf*

Hn. *p* *f* *ff* *p* *mp* *mf*

Bsn. *p* *pp* *f* *mp* *p* *mp*

14

S. *p*  
 tools.\_\_\_\_\_

Cl. *mp* *f* *mp* *mf* *f* *mp* *mf*  
 semitone *tr*

Hn. *mp* *mf*  
*tr*

Bsn. *p* *mf* *p* *mp* *mf* *mf* *f* *p*  
 semitone *tr*

19 *f*  $\rightrightarrows$  *mp* *mf*  $\rightrightarrows$  *p* *mf*  $\rightrightarrows$  *mp*  $\rightrightarrows$  *f*

S. Di - no - saurs di - no - saurs di-dn't do jig - saw

Cl. *mp* *p* *mp* *mp* *mf* *p*

Hn. *mf* *mp* *p* *mp* *mf*  $\rightrightarrows$  *mp*

Bsn. *p* *pp* *p* *mp* *p* *mp*

*p*

24 *mf*  $\rightrightarrows$

S. puz zles.

Cl. *p* *mf* *mp*  $\rightrightarrows$  *mf* *p*  $\rightrightarrows$  *mp*  $\rightrightarrows$  *mf* *f*  $\rightrightarrows$  *mf*  $\rightrightarrows$  *mp*

Hn. *mp* *mp*  $\rightrightarrows$  *f*  $\rightrightarrows$  *mf*  $\rightrightarrows$  *mp* *p*  $\rightrightarrows$  *mp*  $\rightrightarrows$  *mf*

Bsn. *mf*  $\rightrightarrows$  *f*  $\rightrightarrows$  *p* *mf* *mp* *mp*

29 *mf*

S. *mf*  
puz - zles.

Cl. *mf* *p*  
*mp* *p*

Hn. *p* *mp* *p*

Bsn. *mp* *p* *mp* *p* *mf*

$\text{♩} = 60$   
Sprechstimme

34 *mf* *f* *mf* *< f > p* *vib.* As long as possible  $\text{♩} = 120$

S. *mf* *f* *mf* *< f > p*  
Di - no-saurs Di - no-saurs ne-ver put a man on to moon.

Cl. *ff* *p*

Hn. *ff* *mp*

Bsn. *ff* *p*



40

*mp*  $\triangleleft$  *f* *mf*  $\triangleleft$  *ff* *mp*  $\triangleleft$  *mf*  $\triangleleft$  *f*  $\triangleright$  *p*

S. They tore they tore eachoth - er to pie - ces

Cl. *mp*  $\triangleleft$  *mf* *mp* *p*  $\triangleleft$  *mp* *pp*

Hn. *mf*  $\triangleleft$  *f* *mf* *mp*  $\triangleleft$  *f* *fp* *pp*

Bsn. *mp*  $\triangleleft$  *mf*  $\triangleleft$  *f* *p*

45

*mp*  $\triangleleft$  *mf*  $\triangleleft$  *pp*

S. and fell in - to tar - pits.

to as wide as possible,  
variable speed

Cl. *p* *mp*  $\triangleleft$  *mf*  $\triangleleft$  *p* *p*  $\triangleleft$  *mf*  $\triangleleft$  *p* *p*  $\triangleleft$  *mf*

vib. *mp*

low register randomly play notes  
as low as possible and as fast as  
possible

Hn. *p* *mp*

Bsn. *mf* *p*  $\triangleleft$  *mf*  $\triangleleft$  *p*

vib.

$\text{♩} = 60$ 

Sprechstimme

 $\text{♩} = 120$ 

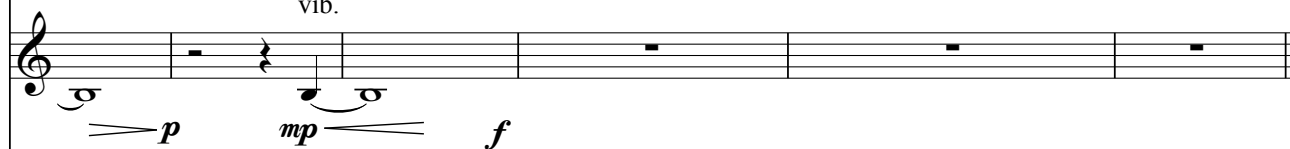
51

S.

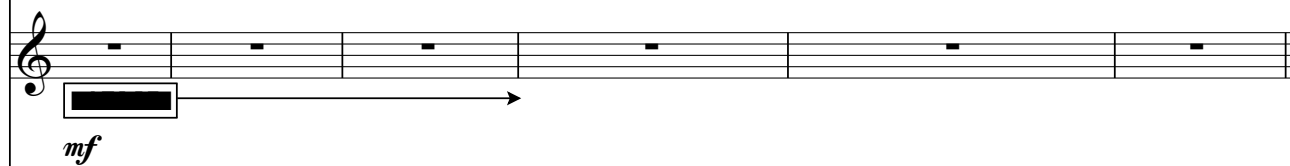


Its wrong to com-pare our-selves with di - no- saurs.  
*mf*

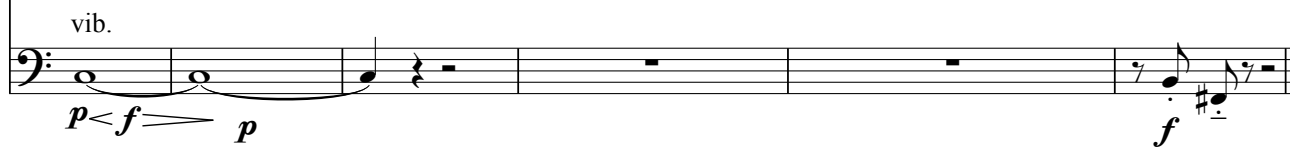
Cl.



Hn.



Bsn.



# **André Breton's Inflatable Octopus**

André Breton's inflatable Octopus  
occupies a portion of Belgium.  
On Google Earth you can see the way  
it sprawls across Brussels  
with one tentacle reaching Antwerp  
and another touching Ghent.

## Andre Breton's Inflatable Octopus

Lyrics By Richard von Sturmer

Calm ♩ = 52

Soprano

ah ah

Clarinet in B♭

Horn in F

Harp

Bassoon

This musical score is for the 'The Swan' movement from Saint-Saëns's Suite No. 3. It features five staves: Soprano, Clarinet in B♭, Horn in F, Harp, and Bassoon. The tempo is marked 'Calm' with a quarter note equal to 52 beats per minute. The key signature has one flat (B-flat major or D minor), and the time signature is 4/4. The Soprano part includes lyrics 'ah' and 'ah'. The woodwind parts (Clarinet, Horn, and Bassoon) play melodic lines with triplets and dynamic markings such as pp, mf, mp, and p. The Harp part consists of sustained chords.

[illegible]

2

11

*mf* *pp* *mp*

S. *ah*

Cl.

Hn.

Hp.

Bsn.

*pp* *mf* *pp* *mf*

*pp* *mf*

(8)

*pp* *mf*

Proudly and boldly ♩ = 128

16

*p* *mf* *mp* *mf*

S. *ah*

Cl.

Hn.

Hp.

Bsn.

*f*

19

S.

Cl.

Hn.

Hp.

Bsn.

*f*

Calm ♩ = 52

23

S.

Cl.

Hn.

Hp.

Bsn.

*mp*

*g/liss.*

*g/liss.*

*g/liss.*

27

S.

Cl.

Hn.

Hp.

Bsn.

*pp* *mf* *pp*

*pp*

*mf*

*pp*

sim.

(8)

33

S.

Cl.

Hn.

Hp.

Bsn.

*p* *mf*

*pp* *mp* *pp* *mp*

*mf*

*pp* *mf*

(8)

37 *mp* *mf* *mp*

S. ah

Cl. *f*

Hn.

Hp.

Bsn.

40

S.

Cl.

Hn. *f*

Hp.

Bsn.



Calm ♩ = 52

45

*p* < *mf* > *pp*

S. ah

Cl.

Hn.

Hp.

Bsn.

48

*p* < *mp* > *p* < *mf* > *p*

S.

Cl.

Hn.

Hp.

Bsn.

50

S.

Cl.

Hn.

Hp.

Bsn.

8va

*pp*

*p*

*gliss.*

*gliss.*

55

S.

Cl.

Hn.

Hp.

Bsn.

*fff*

*fff*

*fff*

*ff*

*ff*

*fff*

*fff*

*fff*

65

S.

Cl.

Hn.

Hp.

Bsn.

*p*

*mf*

*f*

*f*

*f*

The musical score for measures 65-68 features five staves. The Soprano staff (S.) is empty. The Clarinet staff (Cl.) begins with a piano (*p*) dynamic, playing a quarter note G4, a quarter note A4, and a quarter note B4. It then rests for two measures before playing a half note C5, a quarter note D5, a quarter note E5, and a quarter note F5. The Horn staff (Hn.) rests for two measures before playing a half note G3, a quarter note A3, a quarter note B3, and a quarter note C4. The Harp staff (Hp.) is empty. The Bassoon staff (Bsn.) begins with a forte (*f*) dynamic, playing a quarter note G2, a quarter note A2, and a quarter note B2. It then rests for two measures before playing a half note C3, a quarter note D3, and a quarter note E3. The dynamics are *p* for Clarinet, *mf* for Horn, and *f* for Bassoon.

Calm ♩ = 52

69

S.

Cl.

Hn.

Hp.

Bsn.

71

S.

Cl.

Hn.

Hp.

Bsn.

*p* *mp* *p* *mf* *p*

*p* *mp* *pp* *pp* *mf*

*ppp* *gliss.* *gliss.* *gliss.* *gliss.*

*mf* *p* *mp* *pp*

10

74

S.

Cl.

Hn.

Hp.

Bsn.

*pp* *mf* *pp* *mf* *pp*

*pp* *mp* *pp* *mf* *pp* *mp*

*mf* *pp* *mp* *p*

79

S.

Cl.

Hn.

Hp.

Bsn.

*f* *mf* *f*

*mp*

*f* *mf* *p*

*f*

82

S.

Cl.

Hn.

Hp.

Bsn.

*mp* *f* *p* *mf* *f* *p* *mf* *p*

84

Proudly and boldly ♩ = 128

S.

Cl.

Hn.

Hp.

Bsn.

*mp* *pp* *f* *ff*

André Breton had a penchant  
for anal eroticism.  
On the other hand  
his inflatable octopus  
is not only immaculate  
but ready, willing and able  
to release a magnificent cloud  
of perfumed ink.

# After Arp

## Circadian Rhythms

Music By Joanie Chung Yee Lee  
Lyrics By Richard von Sturmer

Lively and Light ♩ = 100

Soprano

Clarinet in B♭

Horn in F

Bassoon

Percussion

This block contains the musical notation for measures 1 through 6 of the piece. The score is written for five parts: Soprano, Clarinet in B♭, Horn in F, Bassoon, and Percussion. The time signature changes frequently: 3/16, 4/16, 5/16, 3/16, 4/16, 5/16, and 6/16. The Soprano part consists of whole rests. The Clarinet in B♭ and Horn in F parts feature eighth and sixteenth notes with various dynamics including *p*, *mp*, *mf*, and *f*. The Bassoon part has eighth notes with dynamics *mp*, *p*, *mp*, and *mf*. The Percussion part is marked with vertical strokes corresponding to the time signature changes.

7

S.

Cl.

Hn.

Bsn.

Perc.

This block contains the musical notation for measures 7 through 12 of the piece. The score continues for the Soprano, Clarinet in B♭, Horn in F, Bassoon, and Percussion parts. The time signature changes to 6/16, 3/16, 3/8, 3/16, 4/16, and 5/16. The Clarinet in B♭ part shows a dynamic increase from *mf* to *f* before settling at *mp*. The Horn in F part features a *ff* dynamic in measure 8. The Bassoon part starts with a *f* dynamic. The Percussion part continues with vertical strokes at the measure boundaries.



14

Sprechstimme *mp* *mf*

S. *mp* *mf*

Cl. *f* *mp* *mp* *mf*

Hn. *p* *mp* *mf*

Bsn. *f* *p* *mp* *mf* *f*

Perc. *5/16* *3/16* *4/16* *5/16* *2/16* *3/16* *2/16* *4/16* *4/8*

Tap-ping tap-ping

22

S. *p* *f* *mf*

tap-ping tap-ping tap-ping tap-ping on a toad-stool

Cl. *mf* *pp* *mp*

Hn. *mf* *p* *mp* *mf*

Bsn. *mf* *p* *mp* *f*

Perc. *4/8* *3/16* *4/16* *5/16* *3/16*

27

S. *mp* *mf* >

the sun comes up.

Cl. *p* *mp* *mf* *p* *mp* *pp* *p*

Hn. *p* *mp* *f* *pp* *p*

Bsn. *mp* *mf* *f* *pp* *p* *mp* *p* *mp*

Perc.  $\frac{3}{16}$   $\frac{4}{16}$   $\frac{5}{16}$   $\frac{6}{16}$   $\frac{3}{16}$   $\frac{3}{8}$

34

S.

Cl. *mp* *p* *ff* *f* *ff*

Hn. *mp* *p* *ff* *ff*

Bsn. *mf* *mp* *f* *f* *ff*

Perc.  $\frac{4}{8}$   $\frac{5}{16}$

40

S. *p* *mp*  
The cric-kets the cric-kets

Cl. *mf* *mp* *mp*

Hn. *mp* *pp*

Bsn. *mf* *p*

Perc.

4/16

46

S. *mf* *f* *mf*  
chirp chirp chirp chirp as they go

Cl. *mf* *f* *pp*

Hn. *mp* *f* *p*

Bsn. *p* *mf*

Perc.

4/16

53

S. *mp*  
to work their li-ttle

Cl. *mp* *mf*

Hn. *p* *mp* *p*

Bsn. *p* *mp* *p*

Perc.

59

S. *mp*  
brief-ca-ses

Cl. *mf* *f* *mf*

Hn. *mf*

Bsn. *mp*

Perc.

65

S.

Cl.

Hn.

Bsn.

Perc.

71

S.

Cl.

Hn.

Bsn.

Perc.

*mp*

*mf*

filled with se-sa-me seeds.

*mf*

*p*

*mp*

*f*

*mp*

Rainstick

*3/16*

*4/16*

78

S.  $\frac{4}{16}$  -  $\frac{5}{16}$  -  $\frac{3}{16}$  -  $\frac{4}{16}$  -  $\frac{5}{16}$  -  $\frac{6}{16}$  -  $\frac{3}{16}$  -  $\frac{3}{8}$

Cl.  $\frac{4}{16}$   $\text{mp}$   $\frac{5}{16}$   $p < f$   $\frac{3}{16}$  -  $\frac{4}{16}$   $\text{mf}$   $\frac{5}{16}$   $\text{mf}$   $\frac{6}{16}$   $\text{mp}$   $\frac{3}{16}$  -  $\frac{3}{8}$

Hn.  $\frac{4}{16}$   $\text{mp}$   $\frac{5}{16}$  -  $\frac{3}{16}$   $\text{mp}$   $\frac{4}{16}$   $\text{mf}$   $\frac{5}{16}$   $\text{mp} < f$   $\frac{6}{16}$  -  $\frac{3}{16}$  -  $\frac{3}{8}$

Bsn.  $\frac{4}{16}$   $\text{mp}$   $\frac{5}{16}$   $p$   $\frac{3}{16}$   $\text{mp}$   $\frac{4}{16}$   $\text{mf}$   $\frac{5}{16}$  -  $\frac{6}{16}$   $f$   $\frac{3}{16}$   $\text{mf}$   $\frac{3}{8}$   $\text{ff}$

Perc.  $\frac{4}{16}$  -  $\frac{5}{16}$  -  $\frac{3}{16}$  -  $\frac{4}{16}$  -  $\frac{5}{16}$  -  $\frac{6}{16}$  -  $\frac{3}{16}$  -  $\frac{3}{8}$

85

S.  $\frac{3}{8}$  - - -  $\frac{3}{16}$  -  $\frac{4}{16}$  -  $\frac{5}{16}$  -  $\frac{3}{16}$  -  $\frac{4}{16}$

Cl.  $\frac{3}{8}$   $\text{mf}$   $f$   $\text{mp}$   $f$   $\frac{3}{16}$   $\text{mf}$   $\frac{4}{16}$   $\text{mf}$   $\frac{5}{16}$   $\text{ff}$   $\frac{3}{16}$  -  $\frac{4}{16}$

Hn.  $\frac{3}{8}$   $\text{mp}$   $\text{mf}$   $f$  - - -  $\frac{3}{16}$  -  $\frac{4}{16}$   $\text{mp}$   $\frac{5}{16}$  -  $\frac{3}{16}$   $\frac{4}{16}$   $f$

Bsn.  $\frac{3}{8}$  - - -  $\frac{3}{16}$   $\text{mf}$   $\frac{4}{16}$   $f$   $\frac{5}{16}$   $f$   $\frac{3}{16}$   $f$   $\frac{4}{16}$

Perc.  $\frac{3}{8}$  - - -  $\frac{3}{16}$  -  $\frac{4}{16}$  -  $\frac{5}{16}$  -  $\frac{3}{16}$  -  $\frac{4}{16}$

92

Sprechstimme *p* *f*

S. *mp* *p* *mf*

Cl. *mp* *p* *mf*

Hn. *mf* *mp* *p* *mf*

Bsn. *mp* *mp* *mf*

Perc. *4/16* *5/16* *2/16* *3/16* *2/16* *4/16* *4/8*

Tap-ping tap-ping

98

S. *f* *p* *mp*

S. tap-ping tap-ping tap-ping tap-ping on a capped tooth

Cl. *fp* *mp* *mf*

Hn. *mf* *mp* *p*

Bsn. *mf* *mp*

Perc. *4/8* *3/16* *4/16* *5/16* *3/16*

103

S. *mf* *mp*  
the moon goes down.

Cl. *mp* *mf* *p* *mp*

Hn. *mp* *mf* *f* *p* *mf*

Bsn. *mp* *mf* *f* *p* *f*

Perc.  $\frac{3}{16}$   $\frac{4}{16}$   $\frac{5}{16}$   $\frac{6}{16}$   $\frac{3}{16}$   $\frac{3}{8}$

109

S.

Cl. *mp* *p*

Hn. *mp*

Bsn. *mf* *mf*

Perc.



115 *mp* *mf* *p*

S. Slipped in-to a black fol - der

Cl. *p* *mp* *mf*

Hn. *p* *mf* *mp*

Bsn. *mp* *mf*

Perc.

121 *mf* *f* *mp*  $\text{♩} = 66$

S. then filed a-way deep in

Cl. *mp* *mf*

Hn. *p* *mp*

Bsn. *mp* *mf* *pp*

Perc.

127  $\text{♩} = 100$

S. the ar - chives

Cl. *fp* *p* *ff* *p* *f*

Hn. *p* *mp* *f* *p* *ff*

Bsn. *mf* *p* *mf* *pf* *f*

Perc.

135

S.

Cl. *mf* *f* *fff* *f* *mf* *f* *p* *p* *mp*

Hn. *fff* *mf* *mp* *p* *mp*

Bsn. *mp* *mf* *fff* *f* *p* *p* *mp*

Perc.

142

S.  $\frac{5}{16}$   $\frac{3}{16}$   $\frac{4}{16}$   $\frac{5}{16}$   $\frac{6}{16}$

Cl.  $\frac{5}{16}$   $\frac{3}{16}$   $\frac{4}{16}$   $\frac{5}{16}$   $\frac{6}{16}$   
*f* *p* *mf*

Hn.  $\frac{5}{16}$   $\frac{3}{16}$   $\frac{4}{16}$   $\frac{5}{16}$   $\frac{6}{16}$   
*mp* *mf* *mp* *f*

Bsn.  $\frac{5}{16}$   $\frac{3}{16}$   $\frac{4}{16}$   $\frac{5}{16}$   $\frac{6}{16}$   
*mf* *mp* *mf*

Perc.  $\frac{5}{16}$   $\frac{3}{16}$   $\frac{4}{16}$   $\frac{5}{16}$   $\frac{6}{16}$

146

S.  $\frac{6}{16}$   $\frac{3}{8}$   $\frac{6}{16}$   
*mf* *p*  
with all oth - er moons.

Cl.  $\frac{6}{16}$   $\frac{3}{8}$   $\frac{6}{16}$   
*f* *mf* *mp* *p*

Hn.  $\frac{6}{16}$   $\frac{3}{8}$   $\frac{6}{16}$   
*mp*

Bsn.  $\frac{6}{16}$   $\frac{3}{8}$   $\frac{6}{16}$   
*mf* *mp*

Perc.  $\frac{6}{16}$   $\frac{3}{8}$   $\frac{6}{16}$

# After Arp

## Our Ancestors

Music By: Joanie Chung Yee Lee

Lyrics By: Richard von Sturmer

Steady ♩. = 66

Soprano

Clap 1 *mp*

Clap 2 *mp*

Bassoon

7

S.

C. 1

C. 2

Bsn. *mp* *mf* *mp*

13

S. *mp* *mp*

They\_ found\_\_\_\_\_ a\_ bil-li- ard\_\_\_\_\_

C. 1

C. 2

Bsn. *p* *mf* *p* *mp* *p* *mp*

20 *mp*  $\text{—} p$  *mp*  $\text{< mf > p}$

S. ta - ble em - bed - ded...

C. 1 *mp*

C. 2 *mp*

Bsn. *p* *mp*  $\text{—} mf$

27

S.

C. 1

C. 2

Bsn.  $\text{—} f$   $\text{—} pp$   $\text{—} p$   $\text{—} mp$

32 *p*  $\text{—} f$   $\text{—} mp$  *mf*  $\text{—}$

S. at the cen - tre of an ice - berg,

C. 1

C. 2

Bsn. *mf*  $\text{—} p$  *mf*  $\text{—} p$   $\text{—} mp$

38

*mf* *f* *mf*

S. *proo - f proo - f that our*

C. 1

C. 2

Bsn. *mf* *f* *mp* *mf* *f* *mf*

*f > mf < >*

43

*mp* *mf*

S. *Ne - o - li-thic an - ces tors.*

C. 1 *mp*

C. 2 *mp*

Bsn. *f* *mp* *p*

49

*mp* *p* *mf* *f* *p* *mp*

S. *en-gaged in re - cre - a-tion-al ac-ti-vi - ties.*

C. 1 *mf* *mp*

C. 2 *mp*

Bsn. *mp* *p* *mf* *mp* *mf* *f* *mp* *p*

55

S.

C. 1

C. 2

Bsn.

61

S.

C. 1

C. 2

Bsn.

*mf* *mp* *f* *mp* *mf*

The ske - le tons of hair - y mam - moths hair -

vib.

68

S.

C. 1

C. 2

Bsn.

*f* *mf* *mp* *mf*

- y mam - moths still bear the scars of their billiard cues.

*f* *ff* *p* *mp*

73

S. 

C. 1 

C. 2 

Bsn. 

79

S. 

And look! o - ver the ho - ri- zon\_

C. 1 

C. 2 

Bsn. 

*f* *mp* *f* *p* *mp* *mf*

84

S. 

kick-ing up kick-ing up the tun - dra a great,

C. 1 

C. 2 

Bsn. 

*mp* *mf* *f*

*f* *mp* *mf* *f* *mf*



88 *mf* *ff*

S. en-raged en-raged en-raged en-raged en-raged en-raged herd of ma - gne-tic wil - de-beest!

C. 1 *mp* *f*

C. 2 *mp* *f* *ff*

Bsn. *mp* *ff* *mf*

92

S.

C. 1 *f*

C. 2 *mf*

Bsn. *f* *fff* *mf* *ff*

\* \*

95

S.

C. 1

C. 2

Bsn. *mf* *f* *mf* *f*

\* \* \*

\* Multiphonics like a wild animal.

# After Arp

## Captain Cook's Hat

Music by: Joanie Chung Yee Lee  
Lyrics by: Richard von Sturmer

Flowing ♩ = 76

Soprano

Clarinet in B $\flat$

Horn in F

Harp

Bassoon

The first system of the musical score is for measures 1-3. It features five staves: Soprano, Clarinet in B $\flat$ , Horn in F, Harp, and Bassoon. The key signature is one flat (B $\flat$ ) and the time signature is 4/4. The tempo is marked 'Flowing' with a quarter note equal to 76 beats per minute. The Harp part is the only one with notation, consisting of a continuous eighth-note pattern. It begins with a *pp* (pianissimo) dynamic, then rises to *mf* (mezzo-forte) in measure 2, and finally to *p* (piano) in measure 3. The other staves (Soprano, Clarinet, Horn, Bassoon) are empty, indicating rests for those instruments.

4

S.

Cl.

Hn.

Hp.

Bsn.

The second system of the musical score is for measures 4-6. It features five staves: Soprano (S.), Clarinet (Cl.), Horn (Hn.), Harp (Hp.), and Bassoon (Bsn.). The key signature is one flat (B $\flat$ ) and the time signature is 4/4. The Harp part continues with the eighth-note pattern. In measure 4, it is marked *f* (forte). In measure 5, it is marked *mf* (mezzo-forte). In measure 6, it is marked *mp* (mezzo-piano). The Bassoon part begins in measure 5 with a *pp* (pianissimo) dynamic. The other staves (Soprano, Clarinet, Horn) are empty, indicating rests for those instruments.

7

S.

Cl.

Hn.

Hp.

Bsn.

*mf* *p* *mp*

10

S.

Cl.

Hn.

Hp.

Bsn.

*mp* *mf*

There's a tree

13 *p*

S. *p* *mf* *mp* *p*  
on Cap - tain Cook's hat

Cl.

Hn.

Hp. *mf* *p* *mp*

Bsn.

16 *mp*

S. *mp*  
two tree - (s) in

Cl. *p* *mf*

Hn.

Hp. *mf* *mf* *p*

Bsn.

19 *mf* >

S. fact, — *mf* — *f* one — on the top —

Cl. *mf* — *mp* — *mf* < *f* — *mf*

Hn.

Hp. *mf*

Bsn.

22 *mf* < > Sprechstimme

S. — — — — — and one on the side.

Cl. *mp* — *mf* — *p*

Hn.

Hp. *f* — *mf* — *f* — *mp*

Bsn. *mf*

26

*mf*

S. The er-rac - tic

Cl.

Hn.

*p*

Hp.

Bsn. *mf*

31

*f*

S. the er-rac - tic na - vi - ga - tor

Cl.

Hn.

*p*

Hp. *mf*

Bsn.

36

S. *mp* > likes to swim

Cl. *mf*

Hn. *mp* > *p* >

Hp.

Bsn. *mp*

41

S. *mp* < *f* > likes to swim

Cl. *mp* < *mf* >

Hn. *p*

Hp. *mf*

Bsn. *mp*

44

S.

Cl.

Hn.

Hp.

Bsn.

mp

mp

mf

f

mf

mf

This system contains measures 44, 45, and 46. The Soprano (S.) part is silent. The Clarinet (Cl.) plays a melodic line starting in measure 44 with a mezzo-piano (mp) dynamic, which fades out by measure 45. The Horn (Hn.) part enters in measure 44 with a mezzo-piano (mp) dynamic, continues through measure 45, and then has a crescendo leading to a mezzo-forte (mf) dynamic in measure 46. The Harp (Hp.) is silent in measure 44, then enters in measure 45 with a forte (f) dynamic, continuing through measure 46 with a mezzo-forte (mf) dynamic. The Bassoon (Bsn.) plays a melodic line in measure 44 with a mezzo-forte (mf) dynamic, which fades out by measure 45.

47

S.

Cl.

Hn.

Hp.

Bsn.

mf

p

mp

f

mp

mp

This system contains measures 47, 48, and 49. The Soprano (S.) part is silent. The Clarinet (Cl.) plays a complex melodic line with dynamics of mezzo-forte (mf), piano (p), mezzo-piano (mp), forte (f), and mezzo-piano (mp) across measures 47, 48, and 49. The Horn (Hn.) part enters in measure 47 with a mezzo-piano (mp) dynamic and continues through measure 49. The Harp (Hp.) enters in measure 47 with a forte (f) dynamic and continues through measure 49. The Bassoon (Bsn.) is silent in measures 47 and 48, then enters in measure 49 with a mezzo-piano (mp) dynamic.



50

S. *mp* *< mf*

Cl. *f*

Hn. *p* *mp*

Hp. *mf* *f*

Bsn.

with his dor - sal finned com - pass

54

S. *mp*

Cl.

Hn. *p*

Hp.

Bsn. *mp* *mf*

and the

58 *f* *ff*

S. *f* *ff*  
blue sky al- mond blue sky

Cl.

Hn.

Hp. *mp* *mf*

Bsn. *mp*

62 *mf* *f* *mp*

S. *mf* *f* *mp*  
and the blue al - mond sky and the

Cl. *p*

Hn. *p*

Hp. *p* *mp* *mf*

Bsn. *mp* *p*

65

S. *mf*  
blue al - mond sky.

Cl. *mp* *mf* *mp*

Hn.

Hp. *mf* *f* *mf*

Bsn. *mf* *mp*

68

S.

Cl. *mf* *f* *mp*

Hn. *p* *mf* *mp*

Hp. *mp* *ff* *mf*

Bsn. *f* *mf*

70

S.

Cl.

*mf*

Hn.

Hp.

*f*

*mf*

Bsn.

72

S.

Cl.

*ff*

Hn.

*f*

Hp.

*ff*

*fff*

Bsn.

*mf*

*ff*

# **Golden Mirrors**

**for Four Kantilans, Two Penyacahs, Kentong,  
Kempur, Gong Ageng & Pianoforte**

**Joanie Chung Yee Lee**

**April 2010**

## Golden Mirrors

For *kantilans*, *penyacah*, *kentong*, *kempur*, *gong ageng* and piano

*Golden Mirrors* was written for the players in the *Banyu Gunung Salju* [The name of the University of Canterbury's *gamelan* which means Water–Mountain–Snow]. *Golden Mirrors* is a work for *gamelan* instruments with a Western instrument, the piano.

The *kantilan* is a “metallophone”-a percussion instrument with ten metal keys while the *penyacah* has only seven metal-keys. The *kentong* is also known as *kemong* and is smaller and higher pitched than the *kempur*. It is struck with a harder mallet, which allows it to have a sharper attack. The *kempur* is a medium sized gong. It has similar qualities to the *gong ageng* although it is higher in pitch. The *gong ageng* is the deepest and most resonant because it is the largest of the gongs.

*Golden Mirrors* was written for a Balinese dancer who dances by the river at night. The reflection of the moon glitters on the river of the shimmering sound provided by *kantilans*, *gong ageng* and piano in the beginning of the work. The Balinese dancer enters to a reflection of the piano melody played by the *penyaca*hs and *kantilans*.

You can see gold almost everywhere in Bali, from the golden temples to the gold-crafted *gamelan* instruments. The bright hot sun in Bali is golden and gold itself is reflective. Mirrors, often surrounded by gold frames, have the clearest reflection and these are represented by the non-retrogradable melodic line. The melody is like an image in a mirror with a reversed reflection. The waters surrounding Bali are also reflective and often the reflected image is disturbed by the action of wind and waves, so sometimes the melodic image is also 'disturbed' by variation, being curtailed, extended or overlapped. The *gamelan* instruments (high, bright-sounding *kantilans* and softer *penyaca*hs with deep and high gongs), were chosen to both merge with the piano and reflect upon it while still giving a shimmering, golden imagery.

In this work, I have merged and shared the timbres of the fixed tuning of the Balinese *gamelan* instruments with that of piano. The use of unconventional timbres is a device which I have also experimented with in my past compositions. Here, it is applied to the *gamelan* instruments and piano to create new textures and timbres such as using glissandos and to the playing of two notes with two *gamels* [wooden hammers].

## Symbols



Playing two notes with two *gamels* (wooden hammers)



*Penyacah* is required to play glissandos with wooden hammers.

# Golden Mirrors

Joanie Chung Yee Lee (2010)

Ad. Lib. ♩ = 60

**A**

Kantilans 1.2.3.4

Penyachah 1.2

Piano

Gong, Kempur, Kentong

6 sec

5 sec

*ppp*

*mp*

*ppp*

6 sec

5 sec

*ppp*

*mp*

*ppp*

6 sec

5 sec

*ppp*

*ppp*

*ppp*

6 sec

5 sec

*ppp*

*ppp*

*mp*

*ppp*

♩ = 60

(Without accent)

Kant.

Peny.

Pno.

G, P, T

3

*ppp* as softly as possible, shimmering sounds

8<sup>va</sup>

(semitone)

*pp*

*p*

*pp*

*mp*

*pp*

*mp*

*pp*



6

Kant.

Peny.

Pno.

G, P, T

(8)

*p* *mp*

*p*

*pp* *mf*

9

Kant.

Peny.

Pno.

G, P, T

**B**

*mp* *pp*

*mf* *f* *p* *mp*

*niente*

13

Kant.

Peny.

Pno.

G, P, T

*mp*

*mf*

*mp*

*mf*

*mf*

*pp*

*P*

*G*

*T*

*T T P*

*T*

*T*

*T*

*G T*

*G*

*mp*

*mf*

*mp*

*mf*

*mf*

*mf*

*pp*

20

Kant.

Peny.

Pno.

G, P, T

*mf*

*mp*

*mf*

*f*

*mf*

*l.v.*

*l.v.*

*niente*

*pp*

*niente*

*P*

*G*

*T*

*T T P*

*T*

*T*

*T*

*G T P*

*mp*

*mf*

*mp*

*f*

*mf*

*mp*

27

Kant.

Peny.

Pno.

G, P, T

*f*

*f*

*pp* *p* *p* *mp* *mp* *mf*

*p* *mf*

*p* *mf*

30

Kant.

Peny.

Pno.

G, P, T

*mf* *fp* *mf* *p* *mf*

*mf* *ff* *p*

32

Kant.

Peny.

Pno.

G, P, T

Measures 32-33 of the musical score. The key signature is one sharp (F#). The vocal parts (Kant. and Peny.) and piano accompaniment (Pno.) are shown. The vocal parts have rests in measure 32 and enter in measure 33 with a glissando (gliss.) and a half note (l.v.). The piano accompaniment features a melody in the right hand and a bass line in the left hand. Dynamics include *mf*, *mp*, *f*, and *l.v.*. Fingerings 8 and 7 are indicated for the right hand in measure 32.

34

Kant.

Peny.

Pno.

G, P, T

Measures 34-35 of the musical score. The key signature is one sharp (F#). The vocal parts (Kant. and Peny.) and piano accompaniment (Pno.) are shown. The vocal parts have rests in measure 34 and enter in measure 35 with a glissando (gliss.) and a half note (l.v.). The piano accompaniment features a melody in the right hand and a bass line in the left hand. Dynamics include *mf*, *f*, *p*, and *l.v.*. Fingerings 7 and 8 are indicated for the right hand in measure 34.

**rit.** \_ \_ \_ \_ \_

A diagram illustrating a metric space. Three points, labeled  $G$ ,  $P$ , and  $T$ , are marked on a horizontal line. Below the line, a point  $p$  is indicated. A cone-like shape, representing a neighborhood or a specific metric property, is drawn with its vertex at  $p$  and its base extending horizontally.

42

Kant.

Peny.

Pno.

G, P, T

*mp* *f* *f* *ff* *mf* *ff* *gliss.* *l.v.*

*mp* *f* *f* *ff* *mf*

*mp* *f* *mp* *mf* *f* *pp* *7* *l.v.*

*mp* *mf* *mp* *mf* *f*

*G* *P* *G* *T* *P* *G* *T* *P* *G*

48

Kant. 1 Kant. 2 Kant. 3 Kant. 4

Kant.

Peny. 1 a.2

Pno.

G, P, T

*mp* *ff* *mp* *ff* *gliss.* *l.v.* *gliss.* *l.v.* *gliss.* *l.v.* *gliss.* *l.v.*

*mp* *ff* *mp* *ff* *gliss.* *l.v.* *gliss.* *l.v.* *gliss.* *l.v.*

*mp* *ff* *mp* *ff* *gliss.* *l.v.* *gliss.* *l.v.* *gliss.* *l.v.*

*mp* *ff* *mp* *ff* *gliss.* *l.v.* *gliss.* *l.v.* *gliss.* *l.v.*

*mp* *ff* *mp* *ff* *gliss.* *l.v.* *gliss.* *l.v.* *gliss.* *l.v.*

*p* *mf* *f* *mp* *fff* *ff* *fff*

52

Kant.

Peny.

Pno.

*fff* *ppp* *ff* *fff* *f*

8<sup>va</sup>

G, P, T

56

Kant.

Peny.

Pno.

*pp* *mf* *mp* *p* *mf* *mp* *mf*

*G* *P* *T* *P* *G* *T* *P* *G* *G* *T* *P*

*mf* *mp* *mf*

*l.v.*

G, P, T

# G

59

Kant.

Peny.

Pno.

G, P, T

*f*

*p*

*ppp*

*l.v.*

Slowly lift the pedal up

*G G G G G G G P G G P G G P G P G P*

*p mp mf f mp mf f ff p mp*

66

Kant.

Peny.

Pno.

G, P, T

*G P G G P T G G G G T T G P G G T P P P P P P T T T G T G T*

*mf mp f mp f ff mp p mf ff mp <*

# H

73

Kant.

Peny.

Pno.

G, P, T

*ff*

*fff*

*ff*

*fff*

*mf*

*G T G P P P G P P P G P G T G*

*f p mf fff f ffff ff fff f*



81

Kant.

Peny.

Pno.

G, P, T

*fff* *fff* *l.v.*

*mp* *f* *mp* *mf* *f* *ff* *mp* *mf* *f* *pp* *f* *mf*

*P* *T* *P* *G* *G* *T* *P* *G* *G* *G* *l.v.*

*ff* *fff*

88

Kant.

Peny.

Pno.

G, P, T

*p* *mp* *f* *rit.* *8<sup>va</sup>*

*rit.*

93 **A tempo**

Kant.

Peny.

Pno.

*p* *mp* *mf* *f* *ff* *fff*

G, P, T

96

Kant.

Peny.

Pno.

*p* *mf* *p* *mf* *f*

*l.v.* *l.v.* *8va*

G, P, T

102  $\text{♩} = 160$

Kant.

Peny.

Pno.

*pp*

*una corda*

G, P, T

108  $\text{♩} = 60$

Kant.

Peny.

Pno.

G, P, T

114

Kant.

Peny.

Pno.

G, P, T

**J**

*mp* *mf* *f* *mp* *< mf >*

*f* *ff* *mf < f >*

*fff* *l.v.*

Slowly lift the pedal up

G P G P T G T P T

*f* *mf* *< f* *mf*

122

Kant.

Peny.

Pno.

G, P, T

*mp* *mf* *f* *mp* *p* *mf*

*ff* *f* *ff* *mf* *mp* *mf*

*P T G* *T G* *T G T P* *G P* *G P* *T G P G* *P G* *T P T*

*ff* *mp* *mf* *f* *mf* *mp*

129

Kant.

Peny.

Pno.

G, P, T

*mp* *mf*

*mp* *mf*

*pp*

*G* *G* *T* *P* *T* *P* *G* *T* *P*

*mf* *mp* *mf*

132

Kant. *mf* *mp*

Peny. *mf* *mf*

Pno.

G, P, T *f* *fff* *mf*

*G T P T P G P G*

135

Kant. *mf* *mf*

Peny. *f* *f*

Pno.

G, P, T *f*

*T P T G P G T P T P*

138

Kant. *ff* *fff* *l.v.*

Peny. *fff* *fff* *l.v.*

Pno.

G, P, T *ff* *ff* *fff*

*G T P T P G T P T*

**K**

141

Kant. (Without accent) *mp*

Peny. (Without accent) *mp* *niente*

Pno. *pp* *pp*

G, P, T *P* *P* *G* *mf* *ff* *mp* *mf* *mp* *mf*

144

Kant.

Peny.

Pno.

G, P, T

*dampen*

*l.v.*

*l.v.*

*fff*

*niente*

*dampen*

*l.v.*

*l.v.*

*fff*

*ppp*

*pppp*

*niente*

*G*

*p*

*mf*

*mp*

*niente*

*G*

*l.v.*

*ffff*